

Folio

Listener
Sponsored
Radio



February
1979



Science Fiction

Fritz Leiber

Richard Lupoff

Worlds That Might Be

by Richard Wolinsky

Beyond the mundane world of the present and the past lies the realm of science fiction and fantasy—worlds that could be, worlds that can never be, worlds of the future, worlds of a present or past that never was. Many writers sooner or later turn to the world of the fantastic: Shakespeare wrote *The Tempest* and *A Midsummer Night's Dream*; Plato wrote of Atlantis, Swift of the Lilliputians. . . Nabokov's *Invitation to a Beheading* takes place in a parallel universe; Garcia Marquez' *One Hundred Years of Solitude* occurs in a Latin America where the miraculous is commonplace.

As has been said before, all novels—all fictions—are fantasies. The lines between genres often merge, and the line between 'science fiction' and 'fantasy' is particularly hard to find. Science fiction, strictly speaking, deals with interpolations—of the future or of the theoretically plausible. Fantasy deals with the impossible, with magic. It could be said that if a man waves a magic wand in the air, and a house appears, that's 'fantasy.' But if the wand turns out to be a matter-conversion device, then it becomes 'science fiction.' The issue has been debated to death: many works fall within the shady area between the two.

Most science fiction (or s-f for short; 'Sci-Fi' is a term science fiction aficionados despise - it is akin to calling San Francisco by that dastardly contraction, 'Frisco') falls into two categories: that which is considered part of the genre and relegated to s-f shelves in bookstores and libraries, and that which is sold and classified as 'mainstream.' Doris Lessing, Gore Vidal, Marge Piercy, Jorge Luis Borges, Anthony Burgess and others have written science fiction. Yet they are not called science fiction writers. Authors, however, who have written s-f that is marketed as such often find their non-s-f works on science fiction shelves because they are identified solely as s-f writers. Having once written the stuff, authors such as Robert Silverberg or Barry Malzberg go through their creative lives 'ghetto-ized,' unable to sell anything unless it is called science fiction (or fantasy).

S-f is not merely *Star Wars*-type mind rot nor *Dracula*-type horror, no matter what Hollywood and/or the media would have people believe. A good deal of well-written commentary, scathing satire, and provocative literary experimentation emerges from the ranks of science fiction. That most 1979 s-f is *Star Wars*-y has more to do with the small-minded editors of houses such as Ballantine/Del Rey than with any inherent weakness in the genre.

The first so-called Science Fiction novel is generally considered to be Mary Shelley's *Frankenstein*. Unlike the film versions, the book is a satire: the monster is multi-lingual, his favorite book is *Paradise Lost*, etc. Science fiction really began to get rolling during the 20's and 30's with the advent of the pulp magazines (Pulp being the crumbly paper they were printed on). It was during this period that Space Opera emerged. The best of that category puts George Lucas' epic to shame: E.E. 'Doc' Smith's *Lensman* and *Skylark of Space* series, and Jack Williamson's interplanetary musketeers series, *The Legion of Space*. Edgar Rice Burroughs may be best known for his Tarzan books, but his Mars (first book: *A Princess of Mars*) novels are pure delight to the perpetual adolescent: green tusked martians, gorgeous red-colored damsels in distress—not stuff for the liberation minded, but certainly far superior to what goes out over the idiot box. Curiously, two of the finest writers of Space Opera were women: Leigh Brackett (*The Sword of Rhiannon* is highly recommended) and C.L.

Moore (*Shambleau*, Sphere paper from Britain).

The pulp stories were remarkably either apolitical or right-wing in tone. The sole exceptions were the stories of Stanton A. Coblentz. None of his novels are currently in print, though if you can scrounge a copy of his satire *The Blue Barbarians*, your time will be well spent.

Science fiction short story writing, however, was in its heyday during the pulp era: since there were few, if any, science fiction books published, most authors wrote either serials or short stories. Thus, many novels of the period have a strange cliff-hanger approach to their structures. Among the finer pieces of long fiction serialized were *What Mad Universe* and *Martians Go Home!* by the underrated Fredric Brown. Brown was also one of the finest short story writers of the era, and his *Best of . . .* collection (Del Rey paper) is a must-read. Also of interest is the collection *The Best of Murray Leinster* (also Del Rey) containing 'Sidewise in Time,' which first postulated the thesis that there might be parallel probable realities co-existing alongside our own. Stanley Weinbaum's career was cut short by cancer after he had written only a handful of stories, but his classic 'A Martian Odyssey' (also in a Del Rey *Best of . . .* collection) was the first story which attempted to show a friendly intelligent alien (Tweel) who thinks in an entirely non-human fashion.

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From the magazine 'Science and Invention' February 1922, a city 10,000 years in the future.

by Jack Rems

(I think I know fantasy quite well, well enough to know that it cannot successfully be defined. However, keeping that in mind. . .)

Mainstream (normal everyday) fiction tells its stories against a real background: the world we know, as it is or was, real places and things. Science fiction stories, on the other hand, are of things that *might someday* happen, given the right set of circumstances; and science fiction, though it ranges a wide spectrum of probable and improbable extrapolation, obeys the rules of the real universe. Fantasy stories, on the third hand, are not just made up but impossible: could never, under the oddest set of circumstances, come true.

It might seem that, with all this freedom to make up anything, to have anything happen, fantasy would be very easy to write. Just the opposite is true, however. The author must be original, but must also be constantly on guard against the little inconsistencies that can make the whole universe non-functioning; there's no one really there to tell him or her what is wrong. The world must work as a closed ecology: the author must know, for instance, that a certain percentage of the population of a civilization must be involved in the production of food. Not everyone can be an aristocrat, poet or mercenary soldier. As with all freedoms, the freedom to be creative carries with it a great responsibility, one that many would-be fantasy writers can't quite handle.

For just this reason, there are very few really good fantasy novels, and only a handful of acknowledged classics.

J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* (we will make no mention of the film versions here) are undoubtedly the cornerstones of modern "epic fantasy" and will probably endure as long as any 20th century literature. They are set in an imaginary world—Middle-Earth—peopled with elves, dwarves, dragons, hobbits, sorcerers and men, and tell of a great quest, a war between good and evil, and the end of an age.

The Lord of the Rings is a series of three books that, together, tell one story: a *trilogy*. Series, and especially trilogies, have become very common in fantasy, sometimes but not always in conscious imitation of Tolkien. In ordinary mainstream fiction, an author will sometimes write several books about the same character, but a fictional universe, imbued with its own unique physical laws and strongly tied to the author's own psyche, is quite often too large a creation for a single book. Ursula K. LeGuin's *Earthsea* trilogy (*A Wizard of Earthsea*, *The Tombs of Atuan*, *The Farthest Shore*) for instance, tells three separate and complete stories; but all are set in the same magical world, and the sum of the three is a still greater whole, with a satisfying completeness.

Roger Zelazny's *Amber* series began in *Nine Princes in Amber*, wherein a seemingly normal human gets involved with some mysteriously powerful characters (all told in the casual, off-hand, pseudo-Dashiell Hammett style of the hardboiled detective mystery) and eventually learns of his true nature and forgotten past, and of Amber, the one true kingdom. The series eventually grew to five books, concluding in *The Courts of Chaos*, just published.

Katherine Kurtz' *Deryni* series will eventually be a trilogy of trilogies (nine books) when completed. Anne McCaffery's *Dragonriders of Pern* series (arguably science fiction) produced the only fantasy best-seller published last year. *The White Dragon* was the third volume in her first Dragon trilogy (The first two being *Dragonflight* and *Dragonquest*), and the third book in her second Dragon trilogy, *Dragondrums* (The others being *Dragonsinger* and *Dragonsong*,) will be published later this year.

Patricia A. McKillip is arguably the best writer currently producing fantasy. Her *The Forgotten Beasts of Eld* won the World Fantasy Award as best novel of 1973-4. Her current trilogy-in-progress consists, thus far, of *The Riddle-Master of Hed* and *Heir of Sea and Fire*, both of which finally came out in paper in 1978. (The third book, *Harpist In the Wind*, will be published in hardcover this spring). These are some of the best fantasies I've seen, and now that they are in paperback (and in the best libraries) you no longer have any excuse, so put the Folio away now and go get them. I'll still be here when you get back.

For all trilogies and series, it's usually easier to figure them out if you read them in order, and it's also cheaper to find out if you are going to like them. So be careful that what you start with really is the first book.

Peter Beagle's *The Last Unicorn* is an outstanding example of completeness, a story that will never need a sequel. This is a fantasy world that is, in a sense, aware of itself as a fantasy world; anachronism, ambiguity and self-awareness, any of which could hopelessly confuse a lesser writer, are artfully combined in a hauntingly beautiful and tragic quest. The world here is of this story, and only of this story; everything that matters has been said. I do not expect ever to read

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Listener Sponsored Radio 1949—1979

KPFA is a listener-sponsored radio station. We survive on the subscriptions and the donations we get from you, our listeners.

Nearly 30 years ago KPFA was founded on the premise that the people needed one media voice that was clearly on their side. That the people would pay for programs that are offered in their interest. For nearly 30 years that premise has been proven accurate. The people have kept us on the air.

Now it's your turn. Won't you do your part, and subscribe to KPFA today?

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(Fresno area listeners mail to: KPCF, PO Box 881, Fresno CA 93714)



Report to the Listener

KPFA has started 1979 with some very favorable developments. Within the station we have been developing an outstanding series of programs which will be broadcast as part of our 30th anniversary celebration, and which will show some of the history of the past three decades of listener sponsored radio. This very special retrospective will begin in March, and full details will be coming your way in the next Folio.

Our financial news is quite good. The Corporation for Public Broadcasting has agreed to underwrite half of one salary via a minority training grant, and Michael Butler has been hired as Business Manager in training to become Assistant Manager under that agreement. We have also been granted funds by the National Endowment for the Arts in order that Adi Gevins and Kathy McNally can produce a series of radio documentaries which will focus on the lives of women who have achieved notable success without media recognition. In addition, we received one very substantial donation which will help us put a new transmitter on the air by April, thus vastly improving the quality of the signal from our antenna.

As many of our longtime listeners and subscribers are aware, KPFA has been developing the most sophisticated and usable production facility for non-commercial radio west of the National Public Radio studios in Washington, D.C. We have now been using our revamped facilities for some time, and as 1979 began, further renovations were completed and the studio is now almost fully ready for all off-air production and music recording work. We expect to continue and finish further work on the facility which will make it possible for us to present even higher quality live music programs than we had been able to under previous capabilities.

Two other primary projects for KPFA this month involve improving our working environment and adding some sparkle and efficiency to what we all agree is a fairly shabby physical plant. We also ask those of you who have helped us in the past to donate what you can to cover some of the final costs of improving our transmitted signal. Many of you will be receiving a letter from former KPFA manager Larry Bensky which will explain in more detail what our needs are, and why we need a new transmitter after all these years. I hope you will study what Larry has to say, and send us a donation if you can.

In conclusion, a couple of administrative notes:

1) We received an unusual number of complaints about late delivery of the January Folio. The issue was mailed on time this month, and I received my own copy at home in Berkeley on December 29th. We can only assume that the problem was with the Post Office, and we share your concern about receiving program listings on time. This Folio was mailed on time - and those in our signal area should receive it by February first. If yours was delayed, we suggest you complain to the Post Office. We do offer the option of receiving the Folio through first class mail, but for this service we must charge extra to cover postage and special handling. But we have found that even this does not necessarily eliminate the delay.

2) You may have noticed in the Staff Box that the Third World Department is no longer listed. The department has been eliminated, but the programs and the commitment to Third World communities and programs has not been reduced. The actual function of the Third World department as it has existed in the recent past has been essentially that of a black music department. The founding articles of incorporation of Pacifica Foundation/KPFA set of goal of pursuing "any activity that shall contribute to a lasting understanding between... individuals of all nations, races, creeds and colors." In the absence of a Third World department as it has existed in the past, we must continue to pursue the same goals. Right now several people at KPFA are working on development of proposals for possible re-creation of the Third World department or something similar, under a more effective definition of its goals. We also have hope of undertaking a series of co-operative projects with a variety of media groups which have been successful with Third World communities.

Looking back on our first three decades, we know that for a very long time KPFA was virtually an all-white station. This has changed - but not nearly enough. As we look back on thirty years of accomplishments, we also must look forward to the time when white people will be in a distinct minority in this region, something which would have been inconceivable to our founders in 1949, and we must be willing to deal with this projection. We have gotten this far, and we plan to continue to grow and evolve as the world around us changes.

Warren Van Orden

ASK YOUR MAMA

Dear Listeners,

I would just like to take this opportunity to thank all of the people who have written letters of encouragement or criticism in the 2 1/2 years of Ask Your Mama.

I have really enjoyed producing Ask Your Mama and I do not end my weekly broadcasts without wishing that there was some way I could continue to present them. Without going too deeply into details, I want to correct the misconception that Ask Your Mama was cancelled. It was not. I have simply stepped out of Ask Your Mama into another area of station responsibility that prevents me from having the time to produce a quality program.

Replacing me on Sunday nights are John Henry and Ray Holbert, who will present In Your Ear from 7 to 10 pm. I am sure that Ask Your Mama listeners will not be disappointed.

Michael Butler
Ask Your Mama

ONLY PRISONER PLATFORM

Dear friends at KFCF:

I am incensed by your decision to permanently pre-empt Max Schwartz' *State of Emergency/Prison Poetry* broadcast over KPFA Sunday night.

Can you appreciate the effects of this decision? Do you realize that prisoners have, practically speaking, no other means of public expression, no other platform, no other spokespersons? Do you realize that the public has no other means, again practically speaking, of learning about prisoner problems or perspectives? Do you care?

Let me assure you that you cannot appreciate the magnitude of our problems or the desperation of our perspective unless and until you have experienced both. I illustrate by challenging you to find any person or class of persons willing to trade places with prisoners. My point is that we prisoners need the service you have pre-empted more than anyone else needs anything else KFCF has to offer. It is absolutely vital to us!

I am aware of some listener objection to the content and/or format of the program which reflects precisely those harsh realities that make the program vital. If conditions were less tenuous for us, or if Max were less candid, Max could afford to sound sweeter to the sensitive ears of listeners, and you might even justify pre-empting him with pabulum.

Because KPFA is so important to me, I look forward to investing a substantial portion of my efforts funding it. Should I be so petty as to pre-empt KFCF as a beneficiary of my efforts because of your decision to pre-empt Max? I hope not.

Please return *State of Emergency/Prison Poetry* immediately!

Sincerely,
Michael Poulin
Represa, CA

HOLIDAY CRAFTS FAIR

Dear KPFA and Folio Editor:

About a month and a half ago I wrote to you a courteous letter asking why you were calling the annual KPFA crafts fair a "Christmas" rather than "Holiday" fair. I'm disappointed that you chose to print and respond to Lor's "attack" on this issue, rather than my question, as her hostile approach tends to discredit the issue and your response doesn't really address my question.

I agree with editor Wolinsky that Christmas is "in the main, a secular holiday" and that "using the word does not indicate a pro-Christian bias." As a Jew I respect and appreciate the many good qualities of the Christmas celebration and I think it's great that KPFA focuses specific programming and Folio articles on this holiday, or on Chanuka for that matter. Yet I still think the crafts fair should be called a "Holiday" fair and I don't understand the reluctance to do so.

The KPFA Crafts Fair is intended for a community which includes many Jews, who like my

Pros



Cons

self, attend the fair to buy Chanuka rather than Christmas gifts. There is a great deal of pressure in this society for Jews to "assimilate" and ignore our unique heritage and traditions. That which is important to us is often understated or disregarded in a way that is similar to the oppression of many other minorities. The many of us who celebrate only Chanuka do so as a matter of Jewish identity and cultural (and/or religious) pride, despite the fact that Christmas is largely a secular holiday.

Its not that the term 'Christmas' should never be used or used only in conjunction with 'Chanuka.' Its a matter of inclusion and sensitivity to a non-mainstream culture. Using the term 'Holiday' is easy, and in this context it's probably more "in the Christmas spirit" than using the term 'Christmas.'

Going to a Christmas Crafts Fair to buy Chanuka gifts leaves me feeling like a nobody; the same way I felt going through school never seeing a Chanuka menorah but always having a Christmas tree in the hall. I know this is not your intention, but I also know that many other Jews experience the same thing. I respectfully ask that you make the next year's fair a KPFA Holiday Crafts Fair.

A faithful member and supporter,
Jeff Pector

Dear Jeff,

From what I was able to gather, it is called the 'Christmas' Crafts Fair to emphasize that it is a crafts fair where people may buy Christmas gifts. While 'Holiday Crafts Fair' is certainly a fairer title for the event, it does not seem to have the connotation. I cannot think of any other reason for the name: I doubt if it was chosen without someone making your very argument. This point will probably be raised during the preliminary discussions of the event next year, and we will see what the consensus is then.

Richard Wolinsky, editor

EARLY MUSIC THANKS

Dear KPFA,

Congratulations to Bill Croft and Jim Mitchell for excellent Christmas programming. Their efforts at giving us all a rich historical perspective while presenting beautiful music was most tastefully done. They added a depth and fullness to the holiday. I look forward to more Early Music programming on KPFA.

Sincerely,
Deborah van Dommelan

FINE CRAFTS FAIR

Dear KPFA Staff: -

Hi! Now that the holidays are over I want to tell you what a fine job I think you did at your annual Christmas Crafts Fair. This was the first year that I participated in the show. I have done many other craft shows however, and I can tell you that yours was the best and smoothest run show I have done yet. It was a pleasure to be in! Thank you for all your time and energy and for a job well done!

Sincerely,
Mendy Marks

GAYS IN CUBA

Dear KPFA,

I am a subscriber to KPFA and support the station as an alternative source of information and culture. I do feel, however, that some of your programming is blind, unconscious and superficial.

Specifically, I take exception to your coverage of gay people in Cuba aired during your weekend celebration of the 20th anniversary of the Cuban revolution. As a woman who for many years worked invisibly within so-

called "left" organizations in the 60's, I am especially interested in the policies of socialist countries about wimmin, gays and sexuality. I cannot consider any modern culture as being truly progressive if oppression of wimmin and sexual minorities persists.

In the program, it was explicitly stated that gays are prohibited from participating in child care, cultural work, the Communist party, and representing the people abroad. The mindless and absurd conclusion was that gay people in Cuba, however, are free to participate in "their" revolution as they see fit.

The other gross oversight in the presentation is that all gay people are men. I expect and demand better analysis.

In struggle,
River Sakira

Dear River,

I produced the program on KPFA about gays in Cuba, which was broadcast along with many other programs to commemorate the 20th anniversary of the Cuban revolution. One of your criticisms I totally agree with. I was unable to find any material that spoke specifically to the condition of Cuban lesbians, although one of the spokespeople in the program is a North American lesbian. I should have pointed out this omission in the program. I don't agree with your other criticisms. The discrimination experienced by gay men was objectively and historically analyzed for the specific purpose of exposing one of the ways in which the Cuban revolution has fallen short of its revolutionary goal.

You state that no modern culture can be truly progressive if wimmin and sexual minorities continue to be oppressed. This argument—that if it's not perfect, it's fucked—is a utopian and arrogant notion which ignores the fact that Cuba is involved in an intensive process of change which includes wimmin and sexual minorities (Note the Family Code, the most progressive legislation in the world speaking to the rights of wimmin). The point is that only Cuban wimmin and sexual minorities have the right to decide how they are going to participate in that process of change. We have the responsibility to support them, not to make the decision for them.

Philip Maldari
KPFA- Public Affairs Dept.

DISTURBING CANCELLATION

Dear Henry Peters and the staff of KPFA,

Recently it has come to my attention that your program *Live-Music-Space-Time* will be cancelled from your programming. This is very disturbing to me. As a local musician I feel that programs such as Henry's are rare and as such are extremely valuable, and in this case incredibly political. Henry's support of creative music is a daring move that obviously this radio station is unwilling to take. Daring because in this society the unknown, the challenging the revolutionary is unsanctioned, non-commercial, out-of-place, even "weird." In this station's attempt to become more "palatable," could it be that your most valuable function will be lost? That is to provide an alternative to media that victimizes this society's right to think, to discriminate, to make choices. Could it be that the Black avant-garde is too explosive, too emotional, too real for you? That racism clouds the issue of this program's right to exist? I feel that these questions are extremely pertinent and to the point. Especially in this case because you define yourselves as a "community" radio station.

Henry's attempt to bridge the gap between this culture and its most creative sources NEEDS to be supported.

Can you be so unaware of this as to cancel this program?

Carolyn Brandy

SO WALK AWAY, KPFA

To the editor

It was with amazement that I read in the Folio Statement of Ownership, Management and Circulation that Wells Fargo Bank is listed as one of three known bondholders, mortgagees or security holders with over 1% of bonds, mortgages or securities.

After all, it is this very bank that loaned \$125 million to the Chilean Military Dictatorship earlier this year.

I need not remind you of the lists of disappeared persons, the hunger strikes by the family members of those missing persons. The Human Rights record of the Chilean junta ranks with South Africa, Iran and Argentina. Political parties outlawed. labor unions prohibited, elections non-existent.

I think the readers of Folio, and the listeners of KPFA deserve some explanation of the financial relationship between Wells Fargo and the Pacifica Foundation.

As a radio station that purports to fall politically on the side of oppressed people, perhaps you have the obligation to the Chilean people and to we your listeners to curtail all financial interaction with banks who prop up dictatorial and criminal regimes.

Patrick Hughes

Dear Patrick,

Lead me to the 'left bank' and we'll do business.

Warren Van Orden
Manager, KPFA

TURNED-ON RUNNER

Dear KPFA,

Your new program - *The Running Journal* - really turns me on!

This focus on physical exercise and health is an important one for KPFA - surely the entire person - body mind and spirit - working in harmony is what the new age is all about.

Thank you for this program. We all need support in the new focus on the body as a means for total liberation.

Johanna Ryther

SONOMA SUPPORTER

Dear KPFA folks,

I love you. Keep the music flowing especially the folk music. I have gotten in touch with my Chicago roots through Tom Mazzolini.

I am a member of the Sonoma County Support group. We need some input from the station. There are lots of us country bunks up here who listen to KPFA as a link to the Bay Area and some political perspective which is quite dormant up here.

Keep up the good work. I especially like *Not Tonight, I Have a Headache!* I have gotten some great ideas for my conflicted sexual attitudes and realized I'm not the only one struggling with this area of life. This is the type of programming that can bring together the warring factions of politics and focus into some basic realities of day to day life.

I would like to have more programming on how to survive the economic depression with creativity. The need for cooperative living and food systems is really acute. A program which would help people learn the art of co-operation on the basics of survival would be in order. We are going to need some viable alternatives to the automobile. Please address the needs of more conservative frightened citizens who are the ones who need the most help in this transition. Please don't alienate the conservatives. They are really up against the wall and freaking out. Maybe something addressing the position and needs of the average working class man or woman would provide a fresh approach to the somewhat smug, overintellectualized approach of some of the programming.

Well so much for my rhetorical bullshit. Have a happy new year filled with energy, joy and love. Keep the signals flowing. We really need your input.

Love & Peace,
Helen Baum

Pacifica News Directors



Front Row (l. to r.): Alan Shtilow, KPFA; Helen Mickiewicz, KPFA; Marcie Winograd, KPFA; Patricia Brett, Pacifica National News Service in Washington. Standing (l. to r.): Susan Anderson, KPFA; Celeste Wesson, WBAI; Richard Chimborg, PNNS; Steve McVicker, KPFT; Ted Clarke, PNNS; Patricia Neighmond, PNNS; Bart Horton, WPFW; and Mary Kasamatsu, PNNS.

Preliminary results of the KPFA listener survey indicate that our audience would like to see more of the voices they hear daily. The News Department thought you might want to also see a few of the Pacifica people who don't work at KPFA but contribute to the Evening News.

The occasion of the gathering depicted in the photo was the first annual (finances providing...) Pacifica News Directors Meeting in Washington, D.C. in November of last year. Major topics of discussion included priorities in news coverage, what makes Pacifica News different from the rest of the media, how to recruit and train unpaid staff, expansion of the Pacifica News Service, and plans for a national Pacifica newscast. The meeting was the first chance for representatives of news operations at all five Pacifica stations (KPFA, KPFA in Los Angeles, WBAI in New York, WPFW

in Washington and KPFT in Houston) and from the Washington office to brainstorm about news events and coverage. It also enabled the newspeople to get to know each other outside of the context of the telephone. The photograph was taken on the roof of WPFW's building in Washington, D.C.

The News Department would also like to take this opportunity to mention something listeners may have noticed on the News broadcasts: KPFA now makes reference to Pacifica National News Service. PNNS is the new name for the Washington Bureau, and represents an expansion of Pacifica News beyond the five stations. The service is available to stations who wish to subscribe. Material for the service is provided by the Washington office and by all the Pacifica stations' news departments.

—Helen Mickiewicz

KPFA exchanges mailing lists with other organizations to increase our subscribership. If you object to having your name exchanged as a result of being one of our subscribers, please write to our Subscription Department, enclosing a recent FOLIO label if possible, and we will delete your name from our exchange lists.

KPFA is a \$9,000 watt listener-sponsored community radio station broadcasting to most of Northern California. KPFB is a 150 watt station for areas of Berkeley that cannot receive KPFA. The address is 2207 Shattuck Avenue, Berkeley, CA 94704. (415) 848-6767. The stations are licensed to the Pacifica Foundation and are the oldest stations of their kind in the country. Subscriptions are available at \$30/year (\$15 low income). The KPFA FOLIO is published monthly (12 times a year) and is distributed free to all subscribers. The KPFA signal is also broadcast in Fresno through the facilities of station KFCF (88.1 MHz, P.O. Box 881, Fresno, CA 93714). Pacifica also broadcasts in New York (WBAI, 505 Eighth Avenue, New York, NY 10018 (212) 279-3400); Los Angeles (KPFA, 3729 Cahuenga, North Hollywood, CA 91604 (213) 877-2711); Houston (KPFT, 419 Lovett Blvd, Houston, TX 77006 (713) 526-3800); Washington, D.C. (WPFW, 700 H Street NW Washington, D.C. 20001, (202) 783-3100). Programs broadcast on all Pacifica stations are available from Pacifica Program Service, 5316 Venice Blvd, Los Angeles, CA 90019 (213) 931-1625. KPFA augments its programming with information and material from the following services: Africa News Service, Associated Press, the Pacifica Program Service, Reuters, and the Third World News Bureau.

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Please notify us of address changes in advance by using this form, KPFA must pay 25-cents for every FOLIO returned by the Post Office.

please place folio label here

New Address.....

City.....State.....Zip.....

Lemon Aid

Dry Cereal and SUGAR

by Ken McEldowney



I'm sure my experience is not unique: I am shopping with my young children when suddenly a cry goes up that they want *Cocoa Pebbles*. Saying "no" has little effect other than making them angry.

But I should not be surprised: 70 to 80 % of the cereal industry's advertising budget is spent on television commercials, mainly on the Saturday morning cartoon shows. The distinction between cartoon and commercial is made to blur in order to increase the appeal of the cereals being advertised. If one combines this with those rushed mornings before school, in a huge number of homes children end up dictating what type of breakfast they will have. And that breakfast more often than not is a high-profit, pre-sweetened dry cereal.

I know the evils of sugar, as do my kids. But it is hard to combat Fred Flintstone pushing *Cocoa Pebbles*, especially when I don't know what percentage of a cereal is sugar. Even the U.S. Food and Drug Administration mandatory labelling requirements on fortified foods are of little help, since both starches and sugars are lumped together.

But with the increased governmental interest in nutrition and labelling, the cereal companies are falling all over themselves to provide information that can be helpful. They fear even stricter governmental regulations. So now the major cereal manufacturers include the grams of starches and the grams of sugars, as well as combining them into a total carbohydrate figure. Consumer organizations are pushing for percentage breakdowns (which would be even better), but at least we can figure out how much sugar we are letting our kids eat in the morning.

I pick cereals fairly much at random, but I try to include old-fashioned unsweetened, pre-sweetened, and the so-called natural cereals. The sugar content varies greatly. At the bottom is Superman's favorite, *Cheerios*, with only 4% sugar. Also on the low end are *Wheaties* with 11%, *Rice Krispies* with 11%, and *Corn Flakes* with 7%. Up in the candy category is *Trix* with 36% sugar, *Cocoa Pebbles* with 46%, *Sugar Crisp* with 50%, and *Sugar Frosted Flakes* with 39%.

With the serving size set at 110 calories, the cereal folks have reduced the protein content so they could squeeze in all that sugar. *Cheerios* has 14% protein while the pre-sweetened cereals average about 4%. For comparison purposes, a Hershey Milk Chocolate bar has 7% protein.

Of special interest to me are the natural cereals. Their nutritional value is only average. While the protein content is as high as the unsweetened cereals, their sugar content ranges from 21% for *Quaker's 100% Natural* to 25% for *Nature Valley Granola* and *C.W. Post* (plus, while none of the other cereals had any fat content, the natural cereals averaged 130 calories).

The cereal industry argues that kids add sugar to their unsweetened cereal, so it all evens out. But it doesn't. At 17 calories per teaspoon, the candy cereals contain the equivalent of more than 3 teaspoons of sugar. Even if the sugar consumption was equal, the sweetened cereals offer no more nutrition than one quarter of a vitamin pill. The only nutrition the kid will receive from his or her bowl of pre-sweetened cereal is from the milk that is added.



Illustration by Glenn Hirsch

So how can you win out over Fred Flintstone? First, of course, do not take your children shopping with you. More important, explain as clearly as possible that pre-sweetened cereal is not good for them, and be persistent. It takes time, but it is worth it! Kids can learn at a very early age what is good and what is bad for them.

To save wear and tear on your calculator, pass up any cereal that has more than 3 grams sugar. If the cereal package doesn't break down carbohydrates into sugar and starches, pass it up and write an angry letter to the company. Their addresses are printed on the bottom of the cereal package panels that contain the nutritional information.

(If you need personalized help with your consumer problems, send them to Lemon/Aid, 331 27th Street, San Francisco 94131. Please enclose a self addressed, stamped envelope.)

Lemon/Aid can be heard Saturdays at 9:45 am. If you want help on the air, call 848-4425 during the program, or write to Lemon/Aid c/o KPFA 2207 Shattuck Ave., Berkeley, 94704.

It's all around us, you know—
can't you hear it now?

THE BIG ENGINE

BY FRITZ LEIBER

There are all sorts of screwy theories (the Professor said) of what makes the wheels of the world go round. There's a boy in Chicago who thinks we're all of us just the thoughts of a green cat; when the green cat dies we'll all puff to nothing like smoke. There's a man in the west who thinks all women are witches and run the world by conjure magic. There's a man in the east who believes all rich people belong to a secret society that's a lot tighter than the Mafia and that has a monopoly of power-secrets and pleasure-secrets other people don't dream exist.

Me, I think the wheels of the world just go. I decided that forty years ago and I've never since seen or heard or read anything to make me change my mind.

I was a stoker on a lake boat then (the Professor continued, delicately sipping smoke from his long thin cigarette). I was as stupid as they make them, but I liked to think. Whenever I'd get a chance I'd go to one of the big libraries and make them get me all sorts of books. That was how guys started calling me the Professor. I'd get books on philosophy, metaphysics, science, even religion. I'd read them and try to figure out

the world. What was it all about, anyway? Why was I here? What was the point in the whole business of getting born working and dying? What was the use of it? Why'd it have to go on and on?

And why'd it have to be so complicated?

Why all the building and tearing down? Why'd there have to be cities, with crowded streets and horse cars and cable cars and electric cars and big open-work steel boxes built to the sky to be hung with stone and wood—my closest friend got killed falling off one of those steel boxkites. Shouldn't there be some simpler way of doing it all? Why did things have to be so mixed up that a man like myself couldn't have a single clear decent thought?

More than that, why weren't people a real part of the world? Why didn't they show more honest-to-God response? When you slept with a woman, why was it something you had and she didn't? Why, when you went to a prize fight, were the bruised only so much meat, and the crowd a lot of little screaming popujays? Why was a war nothing but blather and blowup and bother? Why'd everybody have to go through their whole lives so dead, doing everything so methodical and prissy like a Sunday School picnic or an orphan's parade?

And then, when I was reading one of the science books, it came to me. The answer was all there, printed out plain to see, only nobody saw it. It was just this: Nobody was really alive.

Back of other people's foreheads there weren't any real thoughts or minds, or love or fear, to explain things. The whole universe—stars and men and dirt and worms and atoms, the whole shooting match—was just one great big engine. It didn't take mind or life or anything else to run the engine. It just ran.

Now one thing about science. It doesn't lie. Those men who wrote those science books that showed me the answer, they had no more minds than anybody else. Just darkness in their brains, but because they were machines built to use science, they couldn't help but get the right answers. They were like the electric brains they've got now, but hadn't then, that give out the right answer when you feed in the question. I'd like to feed in the question, "What's Life?" to one of those machines and see what came out. Just figures, I suppose. I read somewhere that if a billion monkeys had typewriters and kept pecking away at them they'd eventually turn out all the Encyclopedia Britannica in trillions and trillions of years. Well,

they've done it all right, and in jig time.

They're doing it now.

A lot of philosophy and psychology books I worked through really fit in beautifully. There was Watson's *Behaviorism* telling how we needn't even assume that people are conscious to explain their actions. There was Leibniz' *Monadology*, with its theory that we're all of us lonely atoms that are completely out of touch and don't effect each other in the slightest, but only seem to . . . because all our little clock-work motors were started at the same time in pre-established harmony. We seem to be responding to each other, but actually we're just a bunch of wooden-minded puppets. Jerk one puppet up into the flies and the others go on acting as if exactly nothing at all had happened.

So there it was all laid out for me (the Professor went on, carefully pinching out the end of his cigarette). That was why there was no honest-to-God response in people. They were machines.

The fighters were machines made for fighting. The people that watched them were machines for stamping and screaming and swearing. The bankers had banking cogs in their bellies, the crooks had crooked cams. A woman was just a loving machine, all nicely adjusted to give you a good time (sometimes!) but the farthest star was nearer to you than the mind behind that mouth that you kissed.

See what I mean? People just machines, set to do a certain job and then quietly rust away. If you kept on being the machine you were supposed to be, well and good. Then

your actions fitted with other people's. But if you didn't, if you started doing something else, then the others didn't respond. They just went on doing what was called for.

It wouldn't matter what you did, they'd just go on making the motions they were set to make. They might be set to make love, and you might decide you wanted to fight. They'd go on making love while you fought them. Or it might happen the other way—seems to, more often!

Or somebody might be talking about Edison. And you'd happen to say something about Ingersoll. But he'd just go on talking about Edison.

You were all alone.

Except for a few others—not more than one in a hundred thousand, I guess—who wake up and figure things out. And they mostly go crazy and run themselves to death, or else turn mean. Mostly they turn mean. They get a cheap little kick out of pushing things around that can't push back. All over the world you find them—little gangs of three or four, half a dozen—who've waked up, but just to their cheap kicks. Maybe it's a couple of coppers in 'Frisco, a schoolteacher in K.C., some artists in New York, some rich kids in Florida, some undertakers in London—who've found that all the people walking around are just dead folk and to be treated no decenter who see how bad things are and get their fun out of making it a little worse. Just a mean little bit worse. They don't dare to destroy in

Continued on page 13

He went to the moon to escape
Earth's misery...

DROM LUNARIUS

BY RICHARD A. LUPOFF

The sleek racing camel speeding along the rim of the pale dunes was visible only as a silhouette against the glimmering midnight stars. Not the usual cross-natures, ill-smelling desert work beast, this creature was of the carefully-bred strain of fleet racers, nearly albino, gentle, affectionate.

Far on the horizon, as if it had sprung from the lapping Mediterranean, the moon leaped high into the black sky full and brilliant. Its rays turned the desert into a cold mockery of noon, the rippling dunes a frozen facsimile of the foam-crested sea.

Sopwith halted, kicking a fine spray of sand into the air. Eyes fixed on the newly risen moon, the camel climbed, step by carefully placed step, to the rim of the highest dune in sight. Long neck raised, fluid eyes intent, the camel seemed to swell as he drew deep lungfuls of the sere desert air into his great chest.

Flexing pectoral muscles the camel seemed to expand. It was the aeroplanar half of his ancestry coming into play: great snowy wings

spreading far to each side, held high in the air. The camel gathered strong legs beneath his body and sprang into the air. His wings flapped mightily; the wind they made created a miniature sandstorm that raced across the dunes.

The thin air raced through the camel's fine flowing coat as he drove through the night air, his gaze fixed on the glowing desert moon. Only once did he flick a momentary glance back to the ground: the rising and falling curves of the sand looked like nothing more than a polar snow-field glowing whitely in the moonlight.

Through ever thinner air the camel's mighty wings propelled him, the earth growing smaller and smaller behind him as the

Continued on page 13

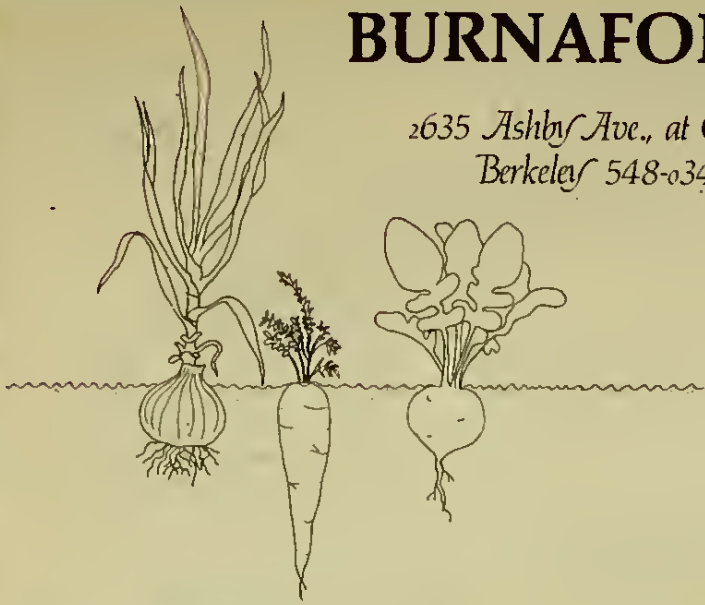


Illustration by Windsor McKay

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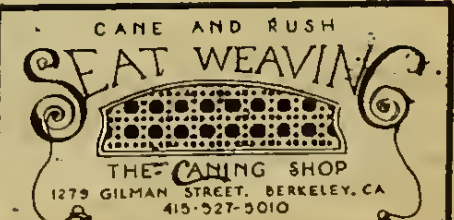
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IRAN & the US media

The Most Hostile Press



By Lili Francklyn

Iranian Students for Violence in the U.S.! and *Let's Get That 90 Year Old Woman!* read the placards held by Iranian students in a Newsweek cartoon published in the wake of demonstrations on the Beverly Hills estate of Shah Mohammed Reza Pahlavi's mother. Newspaper, magazine and television reports of the incident harped on property damage and the outraged reactions of Beverly Hills residents. Many papers, including the *San Francisco Chronicle* carried a picture of an Iranian woman bounding off the hood of a sheriff's car. One paragraph alone described the casualties, and quoted a hospital spokesperson who claimed that none of the injuries were serious.

In fact, more than 30 people were hospitalized after the demonstration, several in serious condition. According to one witness, fifteen to twenty people were hit when a police car sped through the crowd at 50 mph. Phyllis Bennis, a private investigator who works with the National Lawyers Guild, said that one woman with a fractured skull spent six hours in neurosurgery while another student with compound fractures in both legs awaits surgery and battles a reluctant insurance company. Bennis said that medical costs on the latter student are in the \$15-20,000 range. Police claim they were forced to run down the people while in the course of rescuing an endangered female deputy. However, the American Civil Liberties Union lawyer states the ACLU has been unable to locate the woman, that the police have not

released her name, and that she has not filed any charges against the students. The ACLU is asking for an inquiry on police conduct during the incident, and members of the National Lawyers Guild may take action on behalf of some of the injured students.

The startling factor here is not so much the conduct of the police, which ACLU lawyer Mark Rosenbaum said was not unusual, but the reactions of the media. Both Rosenbaum and Bennis attended a press conference several days later where the audience of reporters, Rosenbaum claims, was the "most hostile press" he'd ever seen. Bennis stated that when an Iranian woman began to describe repression and U.S. activity in Iran as a motivating factor for demonstrations, reporters interrupted her, shouting "What about the violence in Beverly Hills?" Where the right to own and protect property ranks as a most fundamental human privilege, Iranians had incurred the ultimate public wrath. Bennis said that the level of vindictiveness of the part of the media was remarkable, complete with hostile yelling from camera and sound crews standing on the sidelines at the press conference.

Official reaction to the Beverly Hills demonstration was also swift and vengeful. Newsweek said that "like many other Americans who watched the television spectacle of Iranian students throwing rocks and starting fires in Beverly Hills last week, Attorney General Griffin Bell was furious." The magazine also quoted a top Carter aide as saying

"we want to throw their butts out of the country!" The administration promptly proposed a check of Iranian visas and threatened deportation of the demonstrators.

The morning after that policy was announced, two impatient immigration officers (with computer-like efficiency) arrived at a politically uninvolved Persian rug dealer's shop in New York and demanded immigration and IRS information. Of the Iranians who participated in that demonstration, several hundred have already been contacted for visa checks.

Fueled by the press coverage and incensed by the property damage, the Los Angeles City Council and conservative members of Congress have called for the immediate deportation of any Iranian demonstrators guilty of breaking U.S. law.

I expect Western public opinion to support the just struggle of the Iranian people and to demand of the media and the press that an opportunity be given to the opponents of the regime to clarify matters

— Ayatollah Khomeini, in *La Monde* October 17, 1978

Part of the hostility to Iranians, and the general public misunderstanding of the conflict in Iran is in no small way due to misrepresentation by the American press. During the summer of 1978, the shah's opposition was routinely described as "religious fanatics." By the end of the year, that was tempered to read "religious reactionaries," "conservative" or "orthodox Moslems." Wire service reports did mention, with increasing frequency during the end of the year, that "leftists, students and a rising middle class" also opposed the shah's authoritarian rule, but that mention remained secondary. The following passages are typical of the daily refrain of Associated Press wire service reports:

"Khomeini... and other Shiite Moslem leaders want to dethrone the shah because they say his Westernization reforms are eroding traditional Islamic values." (AP, 12-15-78)

"Khomeini and his followers oppose the shah's programs of modernizing and Westernizing Iran, which they say are corrupting Islamic values." (AP, 12-15-78)

One day, the AP expanded the analysis, and gave a few examples of the reforms: "Khomeini... a holy man working to topple the shah's pro-west monarch... he was sent into exile in 1963 by the shah following violent religious demonstrations against the shah's reforms - changes Khomeini argues conflict with Islamic precepts. The reforms gave women the right to vote and took farm-lands of the mullahs, Moslem religious teachers and the country's second largest landholders, and redistributed them to peasants." (Francklyn's emphasis) (AP, 12-13-78)

Aside from the simple untruth in the description of "land redistribution," the most serious distortion in the language of such reporting is the consistent use of the word *reform*, defined in the dictionary as "to make or become better by removal of faults, improve, amend, or to induce to abandon evil ways." It is hard to imagine why millions of people would have risked their lives and undergone immense physical hardship to oppose reforms. Another fallacy concerns press use of the words 'modernization' and 'westernization' as interchangeable, and also as equated with the concept of progress.

This implies that the only acceptable or believable model of development is that of the U.S. or Europe. Mainstream U.S. reporters did not publish interviews with Khomeini himself on this issue until very recently. That task was left to Iranians who purchased a full-page ad in the Los Angeles Times in which they printed the interview with Khomeini by the Paris newspaper *La Monde*. The precise nature of Iran's opposition to 'westernization' is best conveyed by an excerpt from that interview:

"In my opinion, the West cannot prosper at the cost of the misery of the rest of humanity. We ask all great peoples to help us in order that we may bring an end to our domination by West and East, by all those parasites who wish to carry off our resources by force."

In an earlier *La Monde* interview (5-6-78), Khomeini comments on the shah's modernization program:

"The shah has destroyed our economy and squandered the oil income - our source of future wealth - on buying armaments gadgetry at exorbitant prices. Our agriculture, which 23 years ago exceeded our needs and enabled us to be exporters, has been destroyed. According to the figures cited by the shah's own prime minister, Iran imports 93% of the food products it consumes. This is a result of the shah's land reforms."

These are objections to a policy which the Associated Press claims is opposed by Moslems because it is "eroding" or "corrupting" traditional Islamic values.

Now that the shah is gone, Iranians will have a few weeks to dance in the streets before the difficult task of rebuilding. There is a new tenor to the press coverage too, summarized by a recent headline in the New York Times: *He Took All the Credit, Now He Gets All the Blame*. A reporter for the Chicago Tribune wrote, "until now the Iranians have been able to blame the shah for all the troubles besetting the country. If the economy remains in turmoil for an extended period, this could bring about a succession of political upheavals as well, as the country looks for new scapegoats."

But there are other unreported facts. Eighty percent of Iran's much publicized wealth is concentrated in the hands of one percent of its population. And most of these riches are now sitting comfortably outside the country (in private bank accounts), having left Iran during late 1978 at the rate of fifty million dollars per day.

There will certainly be immense hardship, and much civil strife now that the shah is gone, but yes, there are "scapegoats." And many of them will be coming here to California to live.

Lili Francklyn is a reporter for the KPFA News Department, and has produced a documentary on Iran. A program in Farsi, produced by the Iranian Students Association, is aired every Saturday at 5:00 pm.

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Report from Pacifica

By Peter Franck

Pacifica in the 1970's: WPFW

We discussed last month some of the basic principles which moved the founders of Pacifica in the late 1940's. In 1975 after several years of delay and struggle, Pacifica obtained a license for a new station in Washington, DC.

The opportunity to create a new station put to Pacifica the question of the meaning of its goals and commitments in the context of 1970's America. The question was hotly debated within Pacifica. Denise Oliver, the founding program director of WPFW, reporting to the Pacifica Board at its November 1978 meeting, referred to these debates and described some of the history of the station and its present operations:

"From the beginning, those of us who have worked to construct WPFW have been concerned with audience demographics. Initially we were faced with the Pacifica debate as to whether or not the station was to be a glorified Capitol newsbureau; an intellectual classical music, white oriented National station; a white, youth oriented leftist alternative radio station; or the station it now is. . . focus on the black community of Washington, excluding no one, jazz based and multi-cultural, dealing with local, national and international issues, with an integrated staff led by Black management.

"We were told by our detractors, in the beginning that a station such as the one we have constructed would receive no support from the white community of Washington, or the suburbs, that the jazz music would not attract white listeners of sufficient wealth to sustain the station.

"We respectfully disagreed.

"We built the station of our dreams, but

based our demographics on some concrete market analysis. We analysed other stations in the area and have provided an alternative to the programming currently available. We fulfilled the mandate of the National Board of Pacifica.

"When we chose jazz as our music base, we argued that it was American Classical music, and that whites and blacks would support it. When we focused on the Washington-Baltimore communities we knew that the communities would support us.

"We wanted to build an interracial institution led by Blacks, to prove it could work, in a 'Southern' city, because Washington D.C. is still the south and its status as the nation's capitol doesn't change that harsh reality. We broke the sexism barrier when we hired the initial staff and most of the decision-making positions were held by women. . . the first station of its kind in the nation."

With a staff of eight women, nine men, ten Blacks, six Whites, and one Hispanic-Black, WPFW seems to have reached this goal. With the highest audience share (the percentage of people within the signal area who actually listen) of any Pacifica station, WPFW in a year and a half has established itself in Washington.

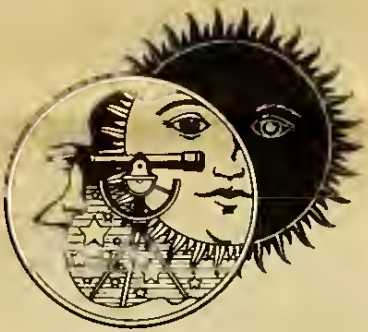
WPFW's programming includes at least 12 hours a week of Pacifica Archive material, a jazz program hosted by Congressperson John Conyers; "African Roots" directed to the 40,000 Africans within the signal area; and

"Them and Us," a program of the struggles of and within the labor movement. "City Rhythms for Young People" is a program underwritten by a grant from the National Endowment for the Arts, which includes a series of concerts and lectures for children by jazz, blues and folk artists. WPFW is also one of the first Dolby-ized FM stations in the Washington area.

WPFW is represented on the Pacifica Board by Acklyn Lynch, Associate Professor of Political Science at the University of Maryland, Baltimore, a noted scholar and historian, who is chairperson of the WPFW local board, and by Greg Lewis, who is a trial counsel with the Federal Trade Commission, and treasurer of the local board.

The Pacifica Foundation is a non-profit organization founded in 1949. It owns and operated KPFA, as well as four other listener sponsored radio stations (WBAI in New York City, KPFA in Los Angeles, KPFT in Houston, Texas and WPFW in Washington, D.C.) Peter Franck is a member of Pacifica's National Board (the Foundation's Board of Directors) and KPFA's local advisory board. Report from Pacifica in the coming months will continue to focus not only on news from Pacifica but on news and events of interest to all concerned with the future of listener-sponsored radio.

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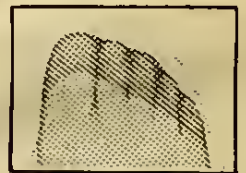
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NEW THIRD WORLD PROGRAMMING

Last month Craig Street and Nokukhanya joined the KPFA staff (on Tuesdays at 3 pm and early Wednesdays at 1:30 am respectively) and this month John Henry and Ray Holbert premiere *In Your Ear* on Sundays at 7 pm.

Craig Street's program, *Sounds*, focuses on "anything and everything. I feel no boundaries or bonds when I hear music, no styles, no eras, only good and bad, honest and deceitful. . . on *Sounds* I intend to deal with good honest music." Craig was born in 1957 and raised in Berkeley. A musician and photographer, he has played with David Henderson, Butch Morris, Claude Kennedy and the Mississippi Delta Blues Band. During a stay in Japan, he did some solo and group work throughout that country. He is now studying music and freelance photo work.

Listeners might recall Craig's co-production of the Jimi Hendrix Birthday Special, which has been aired annually over KPFA for the past three years.

Nokukhanya's program, *(High) Steppin' Into Tomorrow* is "an invitation to you to go steppin' into a universe of Black music. To go steppin' at a steady pace. . . to contemporary jazz ranging from Anthony Braxton to Pharoah Sanders. To go steppin' with style and grace. . . to the classical jazz of Prez, Duke, Lady Day. Steppin' to the folksy oral style, to the earthy blues style. Steppin' to now music. . . to Jean Carn, Norman Connors, Ashford and Simpson."

Nokukhanya has been working in broadcasting approximately ten years. She has worked at KDIA radio as continuity director, with KMPX as an account executive, record librarian and music director, with KPIX-TV in news, public affairs and promotion, with KTVU as a producer-writer and with KPOO as a programmer. She has also worked in film and concert promotion. Nokukhanya holds a BA from UC Berkeley and an MA in Broadcasting from San Francisco State.

In Your Ear replaces Michael Butler's *Ask Your Mama* on Sundays at 7 pm (see Michael's letter to the listeners of the program on the Letters page, 'Pros and Cons'). The new program's producers, John Henry and Raymond Holbert, are distinguished additions to the KPFA staff. John Henry came to Oakland as a defensive end and tackle with the Oakland Raiders. After football, he decided to pursue an academic career, and currently holds degrees in sociology and law. He has been chairman of the Ethnic Studies Department of Santa Rosa Junior College. His radio background includes a stint at WBUR in Boston as producer of a program called *Jazz Metamorphosis*. He has taught and lectured at colleges, written all sorts of poems and articles on topics ranging from racing to racism. "I've paid my dues from top to bottom, from Boy

Scouts to broken bones. Most of all I've been in a lot of musical places, head spaces and nocturnal hangouts where *Jazz/Art* is, and I sincerely want to take the listeners there." John's part in *In Your Ear* will be to focus on profiles of particular jazz musical styles and the individuals who voice them. The profiles will not merely use excerpts from recorded works, but will be chronologies of the artists, what they've done, what they are doing, and what they will be doing. In addition, John will provide an "intermittent stream" of poetry using an assortment of readings from published works of poetry.

Ray Holbert has been an instructor of fine arts at San Francisco Community College since June 1976 and teaches basic design and advanced drawing. He is also a consultant with the Oakland Public Schools Experimental Educational Project at North Peralta College, and is current Chairperson of the Black Filmmakers Hall of Fame Film Competition. He holds a wide variety of degrees from the University of California in Berkeley and Laney College in Oakland, (in architecture, art/social sciences, painting and printmaking, drawing, and an MFA in drawing and concentrated studies in afro-american and african art). He and John publish *Statement Art Magazine*, an anthology of poetry, prose and artwork primarily from the Bay Area, and supported by contributions from the Berkeley City Arts Commission.

Ray will be making presentations on *In Your Ear* which compare third world and European approaches to acoustic and electrically produced music as well as features on certain



Craig Street, host of 'Sounds' Tuesdays from 3-5 pm, one of four new Third World programmers



Photo: Betty Jane Nevins

Harold Lawrence (L), president and general manager of the Oakland Symphony, and host of the new program 'Stand By Please' with his guest, Calvin Simmons on the premiere, Monday Feb. 26 at 8 pm.

instruments. While each programmer will produce his own segment, the programs will be fully co-ordinated in order that *In Your Ear* will be a fully comprehensive program.

Sounds, with Craig Street: Tuesday afternoons at 3:00 pm (except the second week of each month).

(High) Steppin' Into Tomorrow, with Nokukhanya, Wednesday early morning at 1:30 am. *In Your Ear*, with John Henry and Raymond Holbert, every Sunday evening at 7:00 pm.

MALVINA REYNOLDS PROJECT

Malvina Reynolds was a person of great diversity. She was best known as a protest singer, a folk singer, and a performer of women's music. But her listeners often forget her children's songs, her love songs, her humorous approach to modern society, and her willingness to share a microphone with other unknown musicians deserving publicity. Though her voice never made the pop charts, several of her songs, *Morningtown Ride*, *Little Boxes*, *Turn Around*, and *What Have They Done to the Rain* became international hits when performed by others. But Malvina wrote some 500 songs, stated her philosophy of life in dozens of interviews, and took on numerous causes that few people have ever heard about. It seems that there was much more to Malvina than most people who knew of her were aware. And, of course, there are many who have never heard of her at all.

With this in mind, a project was formed that will create a public archive of material about Malvina, and will produce a series of radio programs that deal with her and with the community of musicians and activists she worked with. These programs will examine the many sides of Malvina, and continue her work of publicizing unknown musicians who share her philosophy. The actual

work of the project will take place here at KPFA. Malvina was a frequent guest of the station: it was here she first aired many of her new songs, and where she occasionally hosted music and talk programs. Once produced, the programs will be aired on college, community and public radio stations throughout the United States and around the world.

The Project has the support of Schroder Music Company, Malvina's own music company, now run by family and friends, and has been endorsed by such varied groups and individuals as Pete Seeger, Ron Dellums, Sing Out! magazine, and the National Federation of Community Broadcasters. Funds for the project are being raised through a series of public mailings to various political and folk music mailing lists, and individuals or groups interested in contributing to the project should write the Malvina Reynolds Radio Project, P.O. Box 214, Berkeley CA 94701. Those who donate to the Project will receive a cassette tape of several of Malvina's previously unreleased songs which the Project hopes will help spread her music to new places and new people.

The Project director is Ed Schoenfeld, long time KPFA folk music producer, and co-host of Monday afternoon's *Sing Out!* program. He has previously produced programs for the California Arts Council and the National Endowment for the Humanities.

On Monday February 26th, from 3-5 pm, *Sing Out!* features 'Malvina and Friends' a variety of rare tapes and concert performances by Malvina and her musical associates, hosted by Ed Schoenfeld and David Dunaway.

STAND BY, PLEASE

Harold Lawrence, President and General Manager of the Oakland Symphony joins us at KPFA with a new monthly program entitled *Stand By, Please*, "a producer's look at the international recording scene." A native New Yorker, Lawrence has managed the Buffalo Philharmonic, the London Symphony Orchestra and the New York Philharmonic.

From 1956-67 he was the Music Director of Mercury Records where he supervised over 1,000 recording sessions both in Europe and the United States. Lawrence has written about Music and Recordings for the New York Times, the Saturday Review and the Stereo Review. He has had the opportunity to work directly with a number of outstanding recording artists in the classical music field, and undoubtedly will bring a wealth of interesting material to KPFA listeners.

We welcome Mr. Lawrence as a distinguished addition to the KPFA programming staff.

'Stand By Please' premieres Monday February 26th at 8 pm with a program devoted to Calvin Simmons, newly appointed music director of the Oakland Symphony. The program also features recordings produced by Lawrence at Mercury Records of Tchaikovsky's *Four Orchestral Suites*.

Off-Mike continues on next page

off mike

Continued from page 9

LAWRENCE DAVIDSON: Probabilities

Lawrence Davidson is KPFA's resident co-maven of science fiction, along with his co-producer of *Probabilities*, Richard Wolinsky. "Richard does the new stuff, I specialize in dinosaur relics." Though at the outset he was convinced that the old stuff was nothing but fossils and had to be awful, Lawrence soon came around to a very different opinion. "I don't think that anyone, at any one time, can love the entire science fiction field. It's just too big. When I pick up one of those old magazines, it suddenly isn't 1979 - but 1929, and all the airplanes have two sets of wings."

Lawrence's passion for the science fiction of the pulp era is paradoxical. Science fiction concerns itself with the future: with where humanity and civilization are headed. Burrowing into a stack of *Science Wonder Stories* from half a century ago puts your head into the past and the future simultaneously - a form of double time-binding that would delight the farthest-out of metaphysicists.

Outside of KPFA you can find Davidson most often at Cody's Book Store on Telegraph Avenue in Berkeley. He took over the science fiction section there early in 1976, shortly before he started *Probabilities* for KPFA. At the time, the section was one small bookcase in extent. Davidson built it to one of the largest sections in the store, by studying the history of the field, familiarizing himself with virtually every author in print in science fiction, and stocking his shelves with care.

Since January 1977, he has brought a stream of established and/or rising science fiction authors to *Probabilities'* microphone. So far, those have included Philip K. Dick, Fritz Leiber, Frank M. Robinson, Frederik Pohl, Ed Earl Repp, Michael Kurland, Norman Spinrad, Chelsea Quinn Yarbro, Poul Anderson, Chester Anderson, Marion Zimmer Bradley and Elizabeth A. Lynn. Shows are either taped or planned with Charles Hornig, E. Hoffman Price, C.L. Moore, J. Harvey Haggard and James Schmitz.

"But my proudest accomplishment," Lawrence says, "was finding Stanton A. Coblenz. I kept coming across references to him in histories of science fiction, but nothing of his was in print. I wanted to find out why - was it just bad stuff, had he been blacklisted for some reason? I managed to trace him, through some people in poetry - he was a



'Probabilities' visits with the 1978 Hugo & Nebula award winner, Frederik Pohl. (left to right): Richard A. Lupoff, Pohl, Lawrence Davidson and Richard Wolinsky

poet, too - and reached him by telephone. "We did a good show. I rediscovered an irresistible author, and a remarkable man. He's like my grandpa!"

-Richard A. Lupoff

'Probabilities' airs the first and third Sunday of every month at 2:30 pm. This month's programs feature a two-part interview with Charles Hornig, thirties pulp magazine editor. This month, 'Probabilities' can be heard on February 4th and 18th.

CRAFTS FAIR

(Eve Buckner and Ruth Goldberger served as co-producers of the 1978 KPFA Christmas Crafts Fair. This is Eve's report on the outcome of this major fund-raising event)

The Crafts Fair was the most successful one in its eight year history, in terms of financial gain as well as reputation.

KPFA netted about \$4,500 over our initial projection, making the total net income \$28,500.00. The heaviest attendance at the Fair was the first Saturday of the Fair, with 4500 people counted at the door (as ten o'clock came upon us that day, Ruth and I went downstairs to double check everything before opening, and we almost fell over when we saw the line that extended from the Student Union Building). The rest of the days were not quite as astounding, but attendance was steady. On Sunday December 10, the head count was 4300. Saturday the sixteenth brought 4100 people, and even with the heavy rains, 4100 also came on the last day. Much of the increased attendance was due to the fine promotion for the event. We blitzed the Bay Area with advance notices. Two hundred and fifty advertisements on numerous MUNI bus lines were seen zipping around the streets of San Francisco.

Both Golden Gate Fields and BART carried advertisements for the event. Some of us made the transition from non-profit radio to the world of commercial live TV as we talked about the Fair on community television shows. That was an eye-opener - I would much rather be behind a mike!! Other radio stations carried announcements telling listeners where and when, and perhaps the most successful part of our advance publicity was our television Public Service Announcement, which was played on every major network for at least a month preceding the Fair. Of course, posters and flyers were everywhere, and as usual, many people traditionally come to the Fair anyway.

We have been getting letters from craftspeople commending us on good organization as well as the helpful attitude of the KPFA staff. One story which strikes me as a prime example came from someone who has been in the Fair all eight years. He said he was amazed at a particular incident. Apparently it was ten minutes before opening time and a crafts-person did not have their booth set up. A KPFA staffperson came over to the booth and instead of saying something like "Hey, let's get moving," he or she pitched in and they had the entire booth assembled in ten minutes!

In any event, due to just that kind of cooperation, as well as a hardworking core of organizers, nothing was overlooked at the planning stage and the Fair sailed along smoothly. Most of the craftspeople sold over expectation, and a few even had to cancel because they sold out! As has been true always, the food was good and nutritious, the entertainment lively and surprising. The staff that was integrally involved with the production from the word "go" is compiling a full report so that next year's fair can be even better. Many thanks to all of you who attended, and our sincere wishes for a safe and prosperous 1979.



Photo credit: Karla Tonella

PADRAIGIN MCGILLICUDDY Returns to the Airwaves

Padraigin McGillicuddy returns to KPFA from a three-month absence after major surgery on her kidneys. She brings with her a new outlook on life: "Lying flat on one's back for 30 days, with tubes going in and others coming out gives one ample time to reflect upon the folly of one's life," she said as she resumed her work. Along with taking up the chores of hosting *A Terrible Beauty* every Tuesday at 1:00 pm, she is also the new co-director of KPFA Drama and Literature Department and is helping to brainstorm a publicity campaign for KPFA's 30th anniversary in April.

Born in the 'Old Country' (Ireland, County Kerry), she went to school in England (which accounts for the English accent) and came to the East coast of America in 1957. By 1963, married and a mother, she managed to finish her Bachelor of Arts degree in English and History, and set off to California with her husband and son. A daughter was born a year later.

"By then, the vision of house and family in suburbia was wearing pretty thin. Berkeley and the late '60's finished it forever!" In 1971 she set off on a personal hejira "in an old red VW bus with three beat up bicycles strapped to the back, two super-charged children, and one black dog." The plan was to return to the West coast in six months - but the bus blew up in Miami, and Padraigin ended up in the Bahamas sans bus, dog and bikes, and remained for three years.

While in the Caribbean, she and two associates won the contract to publish two in-flight magazines for *International Air Bahamas* and *Bahamasair*. This enabled her to travel extensively throughout the Caribbean and Europe. Fifteen years to the day she left, Padraigin returned home to Co. Kerry. "It was an absolutely emotional experience" she remembers, "it also sparked my interest in Celtic cultures. Being schooled in England, I was ignorant of the significant contributions of Gaelic cultures. They had been written out of history. The discovery of those contributions has been exhilarating, and I expect the wonder of it to sustain me to my dying days. I have a zillion ideas for plays, films and documentaries. Only time and money..."

Padraigin is known for the zest and infectious enthusiasm she brings to all she does. "It's the challenge that stimulates me. Whipping the *Folio* into shape over the past year has been very rewarding. Leaving it in such capable hands means that it can only get better."

Returning to the Drama and Literature department's co-directorship is "a real treat! Erik Bauersfeld has so much knowledge... it will be a real learning experience."

"My family is convinced I've had a hard life, raising two children absolutely alone, but I have thoroughly enjoyed most of it." She goes on to explain, "mind you, the deprivation and inflation of the 70's affects us all, and eventually I will have to move on to a place where I can earn more green. Unless I can figure out a way to supplement my KPFA income...any ideas or offers, anyone?"

"A Terrible Beauty" music and prose of the Celtic Cultures is presented every Tuesday from 1-3 pm. Padraigin can frequently be heard on the Morning Readings at 11:15 am. She also remains on the *Folio* staff as Editor Emeritus, and will continue to contribute as her time and energies permit.



THE RUNNING JOURNAL

On November 21, 1978 KPFA premiered a new program on *Behind the News*. *The Running Journal* was conceived by co-hosts Mark Jaqua and Ron Wayne as a service to the booming population of Northern California runners.

Already there has been an impressive guest list of local coaches, runners and sports medicine personnel. Response has been tremendous.

Both Jaqua and Wayne have been runners for nearly half their lives. Ron Wayne has compiled an impressive list of accomplishments including a 4th place finish at the illustrious

Boston Marathon in 1977. That same year, while building an American record for the most marathons run in one year under 2 hours and 20 minutes (5), he was ranked among the top 10 road racers in this country by *Track & Field News*. Ron regularly features highlights of races, spotlighting winners and listing upcoming runs.

Along with producing this program, Mark Jaqua is also the Race Director for KPFA's first road race, "Circle Berkeley," which will be held Easter Sunday, April 15 and as the name suggests, will be a 6-mile loop around the City of Berkeley. Additional info and

application forms can be found elsewhere in this issue and in the next two issues of the *Folio*.

The Running Journal is designed to build a network of information for the running community. Those who wish to share their running news simply write to:

The Running Journal
Box 631
Forest Knolls, CA 94933

The Running Journal can be heard every other Tuesday from 7:00 until 7:30 pm. This month, those days are Feb. 13 and Feb. 27.



FEBRUARY LISTINGS

1 Thursday

6:00 am AM/FM

Kris Welch begins another month of sparkling talk and brilliant repartee. KPFA News at 7 am & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Piano Rarities.
Friedrich Wilhelm Rust: *Sonata for Piano in f-sharp (1794)* Hans Kann, piano. *MHS 3849 (14).
Bedrich Smetana: *Ten Czech Dances (1879)* Rudolf Firkusny, piano. *Turnabout TV 34673 (40).
Ernst von Dohnanyi: *Ruralia Hungarica, Op. 32a (1927)*.
Cyril Scott: *Sonata No. 3 for Piano, Op. 66 (1909)* Evelinde Trenkner, piano. *Orion ORS 76236 (19, 32). With Charles Amirkhanian.

11:15 Morning Reading

How to Survive in Your Native Land (1) by James Herndon. Gail Chugg reads from another book by the author of *The Price of Amphibians*, which drew much interesting response from our listeners.

12:00 New Horizons

Rebirthing with Jack and Theano Storm. Being born again takes on new meaning through the rebirthing experience as described by two professional rebirthers. Hosted by Virginia Lee.

1:00 Blank Spot Punch

Rare, new and seldom-heard, mostly improvised music.

3:00 An Earful of Smiles

Hosted by Stan Dingovaton.

5:00 Traffic Jam

News, music and features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

Furaha Hiyati hosts.

8:00 World Music

featuring Mbira. With Paul Berliner.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more.

10:15 "Not Tonight, I Have A Headache"

Sue Donati hosts another lively discussion about the delights and dilemmas of sexuality

11:00 KPFA Evening News

Rebroadcast.

11:45 Music from the Hearts of Space

With Timotheo and Annamystyq.

3:30 am The Early Late Show

John Thrasher plays to the night-trippers and those of the evening persuasion.

2 Friday

6:00 am AM/FM

Gray skies are gonna clear up, Kris Welch puts on a happy face. KPFA News at 7 am & 8:45; Talking Drums at 7:30 and News Headlines at 8.

9:00 Morning Concert

Franz Liszt: *Symphonic Poem No. 7, "Festklänge"* Solti, London Phil Orch *London CS 7084 (20).



Illustration: Daniel Ziegler

Piano Rarities, on 'The Morning Concert' Thursday February 1st from 9:00 until 11:15 a.m.

Beethoven: *Missa Solemnis*. Lucia Popp, Yvonne Minton, Mallory Walker, Gwynne Howell, soloists; Sir Georg Solti, Chicago Sym Orch & Chorus *London OSA 12111 (1 hour 20 mins.) With Charles Amirkhanian.

11:15 Morning Reading

How to Survive in Your Native Land (2) by James Herndon. Read by Gail Chugg.

12:00 Regular Radio!

1:00 Shoutin' Out with Mama O'Shea

Programmed and de-programmed Moonies - and a de-programmer. Call-in and get involved with Moonie cults. 848-4425.

3:00 Panhandle Country

With Tom Diamant. Two hours of old-time country music, western swing, honky-tonk, bluegrass and much more. Many new records and some rare old recordings too.

5:00 Traffic Jam

News, Music and Features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

Bay Area Arts. Padraigin McGillicuddy with KPFA film and theatre critics Victor Fascio, Irene Oppenheim and others in a weekly arts round-up. Call-ins possible at 848-4425.

7:30 Earplay

Later by Corinne Jackson. A mother and her two grown daughters vacation together and try to figure each other out. Corinne Jackson is a winner of two Obie Awards for her off-Broadway plays.

8:30 1750 Arch St. Live

Robert Claire, baroque flute
Martha Cook, harpsichord.
C.P.E. Bach: *Sonata in G major for flute and*

obligato harpsichord.

J.S. Bach: *Prelude and Fuge in Bb Major*.
G.P. Telemann: *"Concert" in D Major for harpsichord and flute*

Antonio Vivaldi: *Sonata in g minor ("Il Pastor Fido" op. 13 no. 6); Sonata in C Major ("Il Pastor Fido" op. 13, no. 6)*
Robert Claire studied flute with Merrill Jordan and in the Netherlands with Barthold Kuijken on a Hertz Fellowship. Martha Cook attended the New England Conservatory of Music and has studied the harpsichord with Louis Bagger, Alan Curtis, and Gustav Leonhardt. Her activities include teaching, historical research as well as performing. Eva Soltes, host, Bob Shumaker, engineer.

10:30 In The American Tree

New Writings by poets. With Alan Berheimer.

11:00 KPFA Evening News

Rebroadcast.

11:45 The Cruisin' Show

The roots of rock and roll with Carl Stolz.

1:30 am Bay Leaf

Jazz, fusion, blues. With Chris Lewis.

3 Friday

6:00 am The Gospel Experience

Traditional and contemporary gospel music with Emmet Powell.

9:00 Make Way for Children

With Darcell and the kids.

9:45 Lemon/Aid

With Ken McEldowney of San Francisco Consumer Action. Advice, tips and criticism.

10:00 The Car Hospital

With Herb. 848-4425 is the number to call if the old heap won't hop to. Free and shared advice on how to fix your car.

10:30 Through A Woman's Eye

Karla Tonella brings you a surprise from her stack of new tapes of interviews and readings with women like Audre Lord, Robin Morgan, Marge Piercy, Kate Millett, Susan Griffin, Adrienne Rich and Judy Chicago.

11:00 Focus on Women in Music

Women playing the Blues and Jazz prior to World War II. With Kerri Tagman.

12:00 Ahora

Latin music from all parts of the Americas. News on the hour, our special features, a weekly contest and information on what's happening in the Raza community throughout the Bay Area. . .sobrevivimos con sabiduria y sabor. . .

3:00 Almost Instant Replay

During the month of February, *Almost Instant Replay* will commemorate Black History Month by rebroadcasting Civil Rights-related programs. Tune in during the first week in February for detailed descriptions of programs to be rebroadcast.

5:00 Iranian Students' Association

News and analysis of the Persian Gulf region. Presented in Farsi.

5:30 Chinese Youth Voice

Social and political events in the U.S. and overseas that concern the Asian-American community.

6:00 KPFA Evening News



Charles D. Hornig, editor of 'Wonder Stories' science fiction pulp magazine during the 1930's will be the guest on 'Probabilities' on Sunday February 4th from 2:30 until 3:00 in the afternoon.

Illustration: Frank R. Paul



Heart Songs: The Intimate Diaries of Young Girls, 'Morning Reading' Mon Feb 5-Thurs Feb 8 (above, Marie Bashkirtseff, Feb 7)

6:30 Freedom is a Constant Struggle

Voices of people in struggle in the community, across the nation, around the world—throughout history and now. *Produced by Barbara Lubinski and Heber.*

7:00 The Secret's Out

Sittin' down with *Bari Scott*.

11:00 Midnite Special LIVE

Live folk performers from the Bay Area and beyond. Known and little known acoustic artists will be presented by members of the KPFA Acoustic Collective. Tune in to this showcase for new groups from all areas of folk culture.

1:00 am Nite Owls on Patrol

The best in music from funk to jazz—interviews, poems and anything to perk the interest of the 'nite' people. With *Julian and Portia*.

4 Sunday

5:00 am A Musical Offering

With *Mary Berg*. A variety of classical, contemporary and folk music of different times and places, often featuring performances recorded by KPFA & other unique recordings.

8:00 Sleepers! Awake

A bit of Sunday tradition with *Bill Sokol*. At 10:00, *The Right to be Wrong: Free Speech for Extremist Groups*, a documentary produced by *Adi Gevins* looking at the controversy over the free speech rights of groups like the Nazis and the KuKluxKlan.

11:00 Jazz, Blues

With *Phil Elwood* or *Chris Strachwitz*

1:00 Across The Great Divide

Folk and popular music with *Robbie Osman*. Today *Kate Wolf* is guest host.

2:30 Probabilities

Charles D. Hornig was one of Science Fiction's leading editors in the 1930's. He was managing editor (under *Hugo Gernsback*) of *Wonder Stories* from 1933 until 1936, and was founder and editor of *Science Fiction* magazine, *Future Fiction*, and *Science Fiction Quarterly* from 1939 through 1941. He discusses s-f in the thirties with *Lawrence Davidson*, *Richard A. Lupoff* and *Locus* magazine's *Charles N. Brown*. Produced by *Lawrence Davidson* and *Richard Wolinsky*.

3:00 Archive Theatre

The Soul of the White Ant. The story of the termite. A dramatic documentary of the writings of poet and naturalist *Eugene Maurea*.

4:00 Sunday Opera

Robert Schumann: Genoveva. A new stereo recording from Italian Radio featuring *Helga Dernesch*, *Ruza Baldani* and *William Johns*, conducted by *Gerd Albrecht*. With *Bill Collins*.

6:00 KPFA Weekend News

6:30 World Press Review

The African Press. With *Furaha Hiyati*.

7:00 In Your Ear

Tonight's focus is on *Weather Report*. With *John Henry* and *Raymond Holbert*.

10:00 State of Emergency/ Prison Poetry

Powerful communications network among *San Quentin*, *Folsom*, *Soledad*, *Tracy*, *Preston*, *Vacaville*, *Pleasanton*, and our *Free Society* to work together to expose and destroy the inhuman California prison system whose budget in 1978-79 is \$294,069,718!!! With *Max Schwartz* and *th Freedom Collective*. Call-ins at 848-4425.

10:00 KFCF: Valley Pirate Radio

Rychard and crew offer music and interviews and other things. For listeners in the KFCF signal area only.

12:00 Maximum Rock and Roll

The best rock and roll show on American radio strikes again!!

1:00 am Blues in the Night

Chris Potter blends a unique variety of Blues, Soul and a taste of jazz until 7:00 am.

5 Monday

6:00 am Blues in the Night

Chris Potter continues.

7:00 AM/FM

Denny cheerfully begins another week of fun and games. KPFA News at 7 & 8:45; News Headlines at 8 am.

9:00 Morning Concert

Darius Milhaud: String Quartet No. 7 in B Flat Major. *Dvorak Quartet* *Parliament PLP 630 (15). *Marc-Antonio Consoli: Odefonia (Symphonic Poem)* American Composers Orchestra; *Dennis Russell Davies*, Musical Advisor; *Gunther Schuller*, Conductor; *CRI SD384 (24). *Quincy Porter: Quintet for Oboe and String Quartet (1966)* The Boston Symphony Chamber Players; *DGG 2530 104 (20). *Mozart: Quintet in E Flat K 452 for Piano and Woodwinds*. *Tashi*, with *Peter Serkin*; *RCA ARL 1 2863. With *Janice Giteck*.

11:15 Morning Reading

Heart Songs: The Intimate Diaries of Young Girls. (1) The Diary of *Gretchen Lainer*, begun when she was 11 years old in Vienna. Precocious and curious, she used her diary to record what she was learning about the facts of life. *Sigmund Freud* happened upon her diary and was instrumental in having it published, calling it a 'gem.' Read by *Kathryn Roszak*. (Published by *Bluestocking Books*, *Guerneville, CA* and edited by *Laurel Holliday*.)

12:00 Lesbe Friends

A call-in discussion program produced by the Lesbian Task Force of the San Francisco Commission on the Status of Women.

1:00 A World Wind

Let the music heal your soul! Music of the Americas, the Caribbean, Asia and Africa. Emphasis on wimmin. With *Chana Wilson*.

3:00 Sing Out!

This week *Sing Out!* presents a sampler of the music of *Ewan MacColl* and *Peggy Seeger*, two musicians who research and perform British and American traditional and broadside ballads. *Peggy* is the woman who wrote *I'm gonna be an Engineer*, and we'll hear that and other feminist songs off her most recent American album, *Penelope Isn't Waiting Anymore* on *Rounder Records*. Produced by *David Dunaway*.

5:00 Traffic Jam

News, Music and features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

Furaha Hiyati hosts a lively mixture of commentary, special reports, interviews and music. At 7:00 pm, *Out On The Streets*, produced by *Peoples Media Collective/Haight Ashbury Community Radio*. At 7:30, *The Soviet Scene*. Interviews, readings, whatever, and of course your phone-in questions answered. 848-4425. With *William Mandel*.

8:00 Evening Concert

MUSICMOBILE - Musicology of the Body, Part 3. Brain/Mind music: trance songs of shaman and tribal societies from the *Karakoram Mountains* in *Pakistan* to *Gambia*, *Ecuador*, *Bali*, and *New York City*. Presented by *David Roach*.

10:00 Talking Drums

15 minutes of news, announcements, commentary and more.

10:15 Women's News

10:30 There Is A Woman In This Town

11:00 KPFA Evening News

Rebroadcast.

11:45 Blues by the Bay

The Big City blues, the Sounds of Chicago's south and west sides, *Richmond* and *Oakland* too. Down the alley music for a blue Monday. New releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs. With *Tom Mazzolini*.

1:30 am Our Latin Experience

Latin/Soul music with *Emory White*.

6 Tuesday

6:00 am AM/FM

Kris Welch lived with her Aunt Em, her Uncle Henry and her dog Toto in Kansas. KPFA News at 7 am & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Selections of 20th Century Music released in the 1950's by MGM Records, which are now collector's items. *Howard Hanson: Concerto for Organ, Strings, & Harp (1921)* Ellsasser, organ; *Winograd, Philharmonia Orch of Hamberg*, E3361 (13). *Alan Hovhaness: Suite from the incidental music for 'The Flowering Peach' (1954)*. Hovhaness, Instrumental Ensemble, E3164 (19). *Harold Shapero: Serenade in D for String Orchestra (1945)* *Winograd*, *Winograd String Orchestra*, E3557 (32). *Peggy Glanville-Hicks: Sinfonia Pacifica (1952)* *Surinach*, *MGM Chamber Ensemble*, E3336 (13). *Carlos Surinach: Concertino for Piano, Strings, & Cymbals (1956)* *Masselos*, piano; *Surinach*, *MGM String Orchestra*, E3547 (18). Presented by *Steve Wolfe*.

9:00 KFCF: Fresno County Board of Supervisors

Live broadcast of Board meeting for listeners in the KFCF signal area only.

11:15 Morning Reading

Heart Songs: The Intimate Diaries of Young Girls (2) The Diary of *Selma Lagerlof*. As she had planned at age 14, *Selma* went on to become a great writer, being the first woman to win the Nobel Prize for Literature for her novel, *Gosta Berlings Saga*. Read by *Kathryn Roszak*.

12:00 Congressional Record

Readings from the Congressional Record with *Catherine Webb* and friends.

1:00 A Terrible Beauty

Celtic cultures and Celtic music, with *Padraigin McGillicuddy*.

2:00 KFCF: Fresno County Board of Supervisors

Continues. In the KFCF signal area only.

3:00 Sounds

The wide range that exists in Black music, past and present, in all styles. With *Craig Street* (No relation to *Dusty*).

5:00 Traffic Jam

News, music and features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

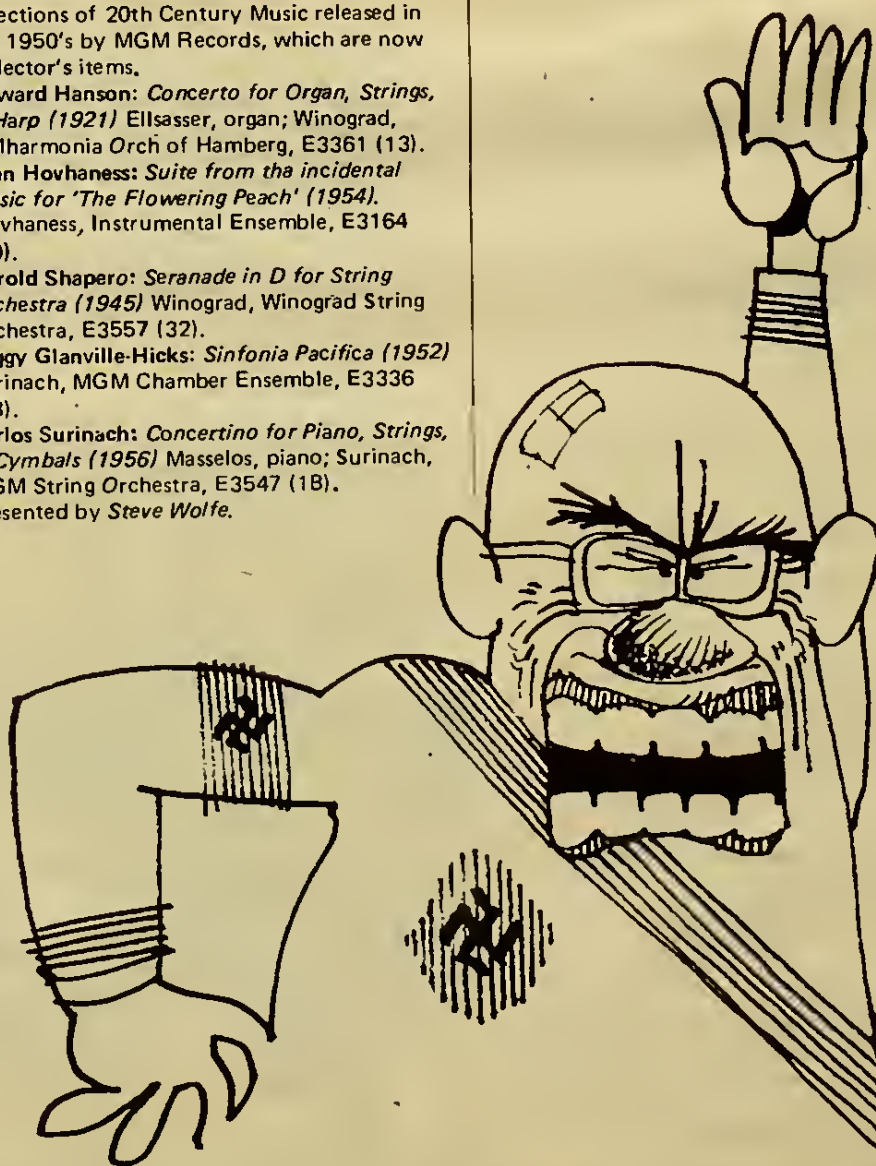
With *Mama O'Shea*.

7:30 KPFB: Berkeley City Council

Live broadcast of fun and games from *Berkeley City Hall*, on *KPFB 89.3 FM* in *Berkeley* only.

8:00 La Verdad Musical/ The Musical Truth

From *Bomba* to *Be-Bop*... from blues to *Batacude*. From *Mozambique* to *Mambo*, and from calypso to... the *Cameroons*, to *Mississippi*, to *New York City*. Talking about sweet healing music, powerful magic music. With *Avotcja*.



'The Right to be Wrong: Free Speech for Extremist Groups,' Sun. Feb. 4, 10 am.

DROM LUNARIUS

Continued from page 5

moon enlarged ahead. Finally, hovering far above the surface of the moon, Sopwith examined the world below him in search of a suitable place to descend.

High in the lunar mountains he spied a small plateau completely surrounded by jagged peaks. He nosed over and plummeted toward the ground. Just before crashing into the hard lunar rock he spread his wings once more, extended muscular legs and dropped with a barely discernable patter onto the surface.

The camel strolled across the pale plain, sniffing the fragrant lunar atmosphere. Soon he found himself in a garden. Tall trees grew on all sides, their trunks rising toward the ball of earth far above. Bushes grew with flowers in dazzling colors. Bunches of berries hung temptingly. High overhead in the vines the camel could hear the songs of tree octopi and the scuttle of feathered airworms.



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The odor of one bunch of bright chartreuse berries arrested the camel's attention. He sampled a mouthful and closed his eyes in bliss, savoring the delicious juice. When he opened his eyes again, a beautiful woman stood before him.

She was as tall as Sopwith. Her hair was long and lustrous, and of a color he had never seen before and for which he had no name. Her eyes held depths into which the camel felt he might fall forever. Her skin looked soft and as smooth as Sopwith's own snout.

The woman extended a long-fingered hand toward the camel. Who could she be, he wondered, what was she going to do? She placed her hand gently atop the camel's head and rubbed. A feeling of warmth and delicious languor passed through him. He dropped his head to the level of her waist and rubbed himself softly on her translucent, softly-flowing gown.

"I am Selena," the woman said, "the Queen of the Moon." She took the camel's face between her warm hands and drew it to her own. She pressed her full quivering lips against his in a sweet kiss.

Before the camel's eyes Selena seemed to shimmer. Her graceful lines flowed sinuously and -- lo! -- there stood beside him the most beautiful little racing she-camel he had ever seen.

Together Sopwith and Selena explored the garden, sampling the nectar of its berries and prancing to the rhythms of its breezes and its wildlife. They wandered beyond the garden, through lunar rills and up and down steep hillsides, their sensitive toe-pads guiding them safely through all obstacles.

In a sparkling dell they found a grove of lunar palms, from whose tops grew not dates but a kind of magical melon whose rind reflected the soul not the face of the beholder and whose succulent meat gave the eater the power of speech.

"Yum!" said Sopwith, munching a magical melon.

"You are by far the most beautiful traveler ever to come from earth," said Selena, fluttering her long cameloid eyelashes, "but of course you are far from the first."

Then they entered the streets of the secret city of the moon.

The ways were paved with pink jade, the sidewalks with enamelled mosaics. The buildings were glittering towers of colored crystal, splitting the sun's rays into coruscations of green and yellow, orange and red, purple and blue, punctuated over and again by dazzling beams of purest white.

People thronged the streets garbed in clothing of every land and era: robes and sashes of ancient Lemuria, turbans and burmooses of fabled Baghdad, tights and capes of Avalon.

The two camels raised their eyes to follow a carpet as it flew across the sky, its woven-metal fringes streaming in the breeze of its own flight. Still higher above, a winged horse flapped and circled.

"My second cousin," said Selena.

A wooden chariot bearing a man with an exaggerated nose floated past, drawn by emigrating birds.

"From the earth," commented Selena.

The emperor of the secret city of the moon approached. He stopped in front of Sopwith and Selena. He was wearing ragged clothing and a ragged St. Louis Browns baseball cap.

"Why are you on the moon?" he asked Sopwith.

"I came to the moon for fantasy," the camel replied. "The earth is too full of all manner

of ugliness and evil. The moon is full of beauty and of whimsy."

The emperor rubbed his round, chubby chin. A long beard sprang into being. "No, camel," he said. "Crime and war, cruelty and greed, politicians and polluters are fantasies. It is beauty and whimsy that are real. You see, you have been mistaken."

The emperor placed a work-gnarled and calloused hand on the neck of each camel and let them gently into the Temple of Beings.

Here all the peoples of the moon and of other worlds met in electric communion. An orange alligator man from Alpheratz sprawled beside a purple pulp person from Procyon; a Mercurian slime-sloth slithered slowly around a Bblznaggi brumal brooder. The minds of all were united through the web of a sentient electronic matrix from the heart of the sun.

Sopwith, Selena and the emperor of the secret city of the moon entered the electric communion. The boy camel heard strange whispering and distant, alien melodies.

"Where are you from?" a weirdly watery voice seemed to ask.

"Earth," Sopwith answered.

"Oh, that place!" trilled a birdlike tone.

"Earth, Earth, Earth," a series of bell-like voices chimed.

"It is my home," the camel thought-whispered defensively.

"They need you there," the sentient electronic matrix repeated.

"They need you there," the mental communion thundered.

"They're right, you know," whispered the beautiful Selena Camel into Sopwith's ear,

THE BIG ENGINE

Continued from page 5

a big way, because they know the machine feeds them and tends them, and because they're always scared they'd be noticed by gangs like themselves and wiped out. They haven't the guts to really wreck the whole shebang. But they get a kick out of scribbling their dirty pictures on it, out of meddling and messing with it.

I've seen some of their fun, as they call it, sometimes hidden away, sometimes in the open streets.

You've seen a clerk dressing a figure in a store window? Well, suppose he slapped its face. Suppose a kid stuck pins in a calico pussy cat, or threw pepper in the eyes of a doll.

No decent live man would have anything to do with nickel sadism or dime paranoia like that. He'd either go back to his place in the machine and act out the part set for him, or else he'd hide away like me and live as quiet as he could, not stirring things up. Like a mouse in a dynamo or an ant in an atomies plant.

(The Professor went to the window and opened it, letting the sour old smoke out and the noises of the city in.)

Listen (he said), listen to the great mechanical symphony, the big black combo. The airplanes are the double bass. Have you noticed how you can always hear one nowadays? When one walks out of the sky another walks in.

Presses and pumps round out the bass section. Listen to them rumble and thump! Tonight they've got an old steam locomotive helping. Maybe they're giving a benefit show for the old duffer.

Cars and traffic--they're the strings. Mostly cellows and violas. They purr and wail and whine and keep trying to get out of their section.

Brasses? To me the steel-on-steel of streetcars and El trains always sounds like trumpets and cornets. Strident, metallic, fiery cold.

Hear the siren way off? It's a clarinet. The ship horns are tubas, the diesel horn's an oboe. And that lovely dreadful french horn is an electric saw cutting down the last tree.

But what a percussion section they've got. The big stuff, like streetcar bells jangling, is easy to catch, but you have to really listen to get the subtleties--the buzz of a defective neon sign, the click of a stoplight changing.

Sometimes you do get human voices, I'll admit, but they're not like they are in Beethoven's *Ninth* or Holst's *Planets*.

There's the real sound of the universe (the Professor concluded, shutting the window). That's your heavenly choir. That's

outside the electronic communion.

"Why?" asked Sopwith. A tear quivered on the edge of one great blue eye. "Everything here on the moon is beautiful and whimsical, despite what the emperor says. Things on Earth are mean and depressing."

"Yes," whispered Selena nuzzling him gently. "That's why they do need you on the earth, camel."

Suddenly she gave him another kiss, and turned into a small granite pyramid with a single glowing eye near its apex and the mystic word MDCCCXXVI at its base. The eye winked once and disappeared.

"Oh, what shall I do now?" the camel wailed. "What shall I ever do now?" A tear rolled over the edge of his eyelid and made a small furrow in the soft fur of his cheek.

The emperor fixed poor Sopwith with a stern but almost fatherly gaze and said, "Nov Shmoz Ka Pop!"

With a mighty spring of his legs and a flap of his great wings Sopwith flew through an opening in the roof of the Temple of Beings and rose into the lunar sky. In a little while he had reached the earth once again.

That's why things are so much better lately.

Richard A. Lupoff is a frequent interviewer on 'Probabilities' Sunday afternoons at 2:30 pm. He reads from his recent novel, 'Space War Blues' on the Morning Reading Friday Feb. 23 at 11:15 am. His short stories have appeared in virtually every major science fiction magazine. Drom Lunarius is copyright 1978 by Richard A. Lupoff. This is a first printing.

the music of the spheres the old alchemists kept listening for--if they'd just stayed around a little longer they'd be deafened by it. Oh, to think that Schopenhauer was bothered by the crack of carter's whips!

And now it's time for this mouse to tuck himself in his nest in the dynamo. Good night, gentlemen!

Fritz Leiber is one of the most distinguished writers in Science Fiction and Fantasy today. He has won virtually every major award in the field. His most recent novel is 'Our Lady of Darkness.' He reads from his own work on 'The Morning Reading' Monday Feb. 19 at 11:15 am.

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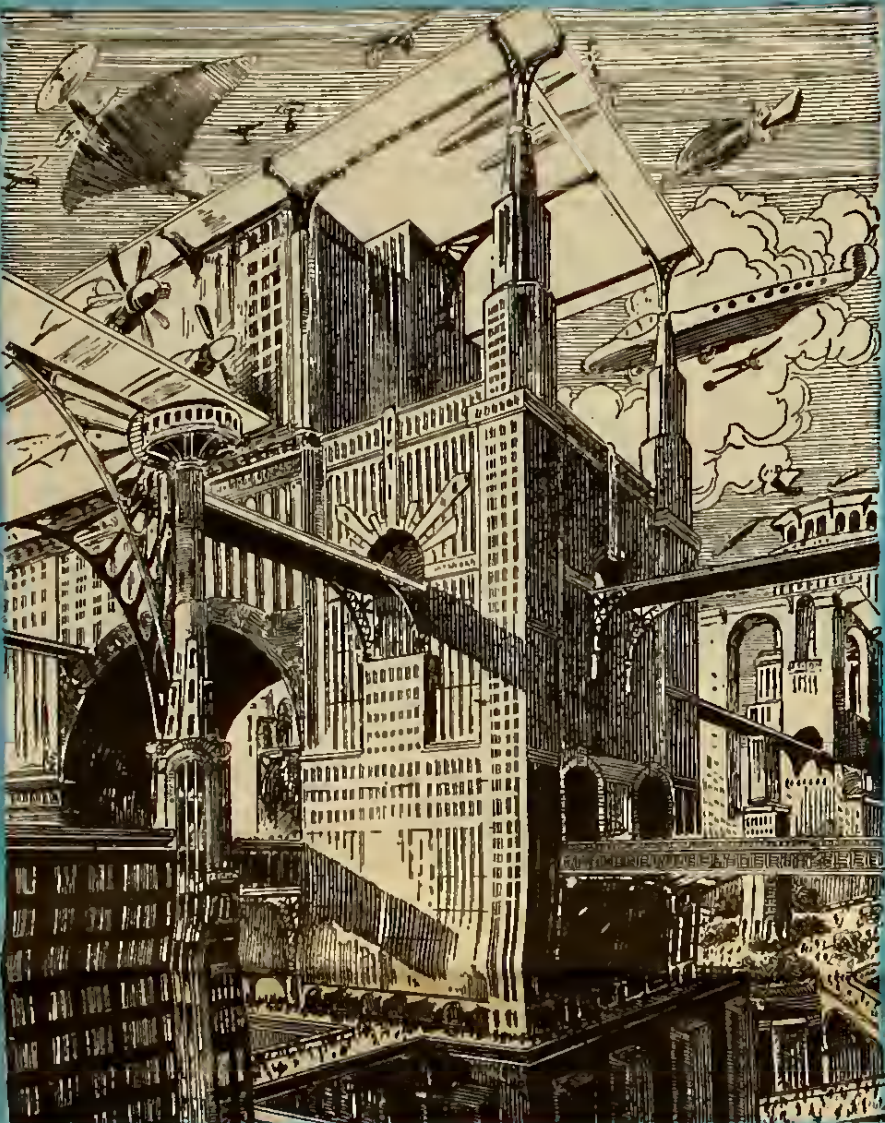


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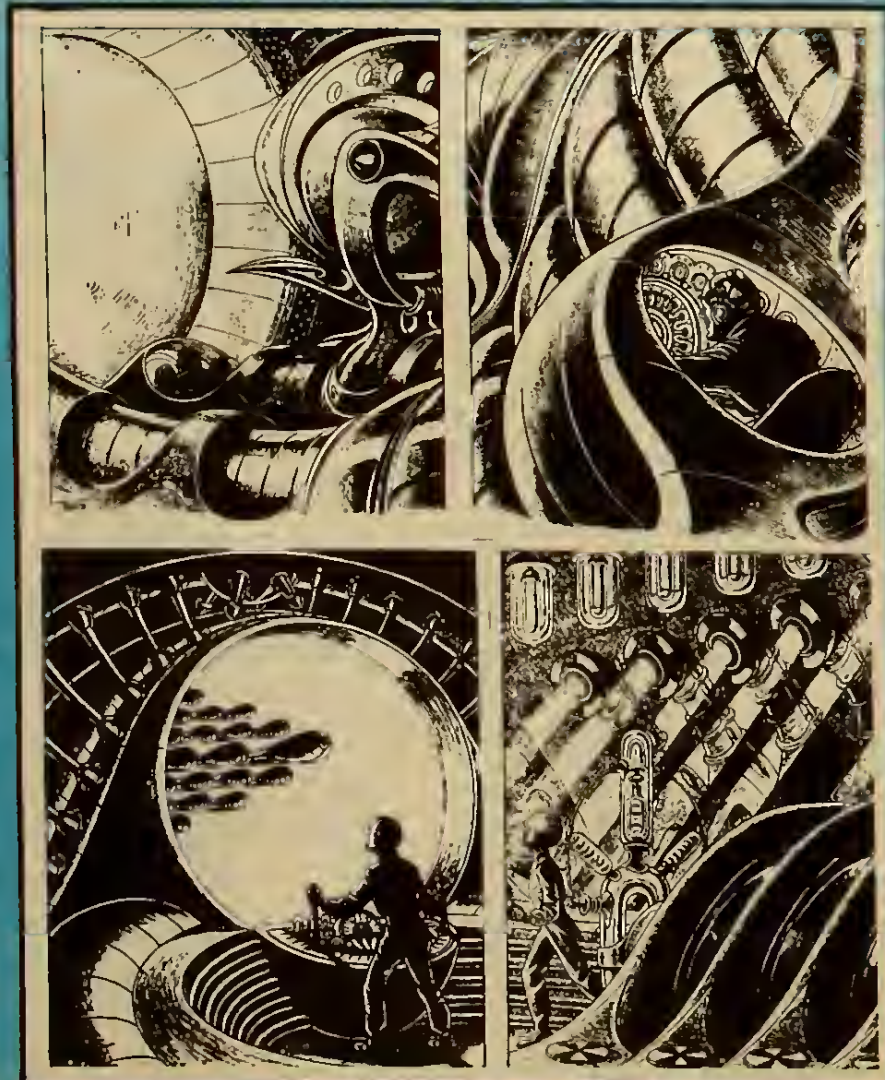
Science Fiction Art before 1940

Illustrations formed a major part of the 'pulp' magazines of the early part of this century. While each magazine often had its own style of writers and artists, there was still a general feel to the bulk of the science fiction art.

Times have changed, and so have styles. One of the rising young s-f artists of today is Grant Canfield. His style and art can be seen on pages 12, 21 and 25 of the Folio.

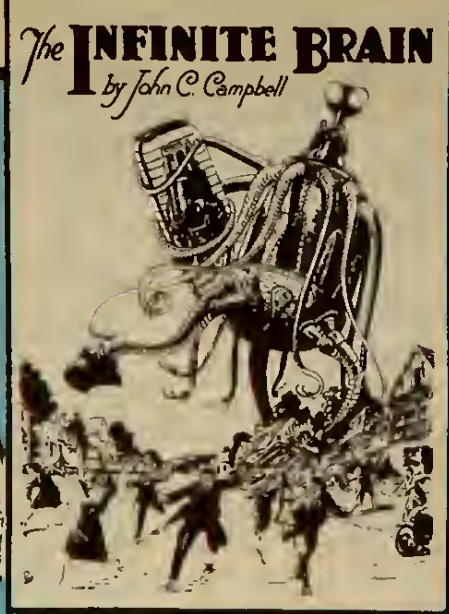
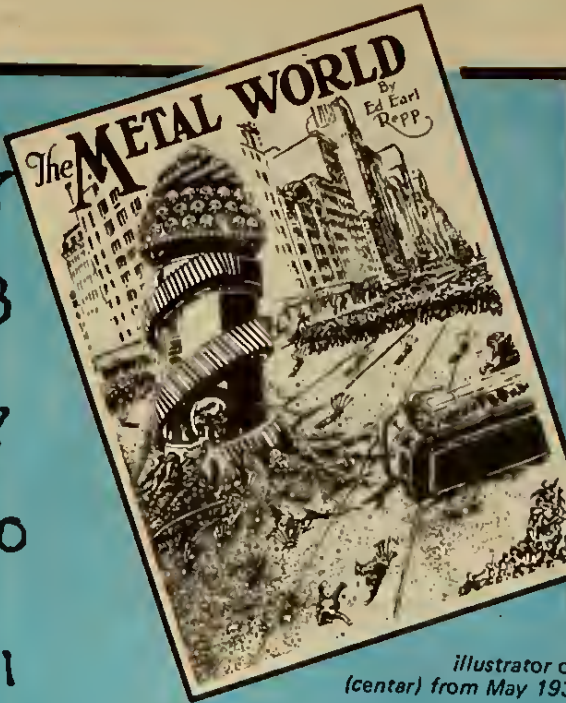


A great city of the 21st century, drawn by Frank R. Paul in the Winter 1928 Amazing Stories Quarterly.

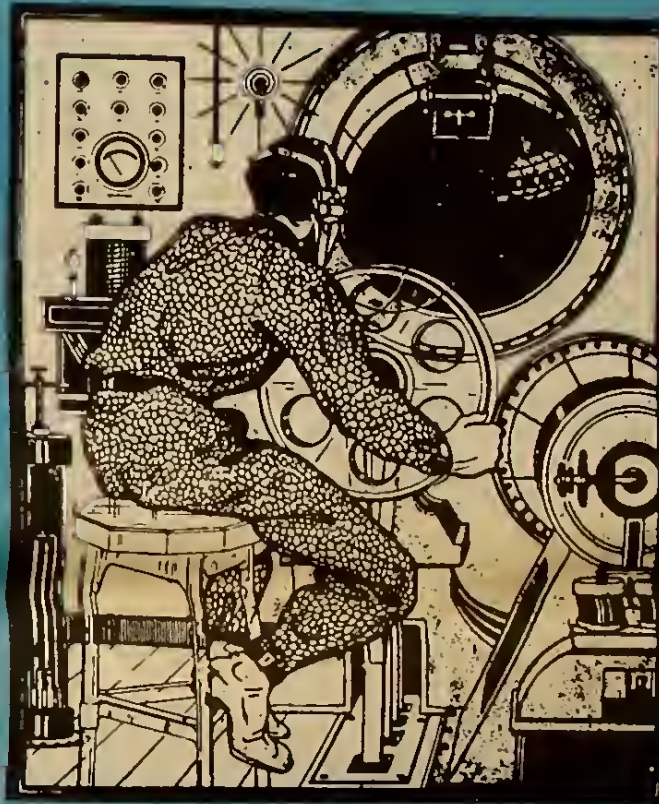


Illustrations by Elliot Dold in Astounding Stories during the thirties.

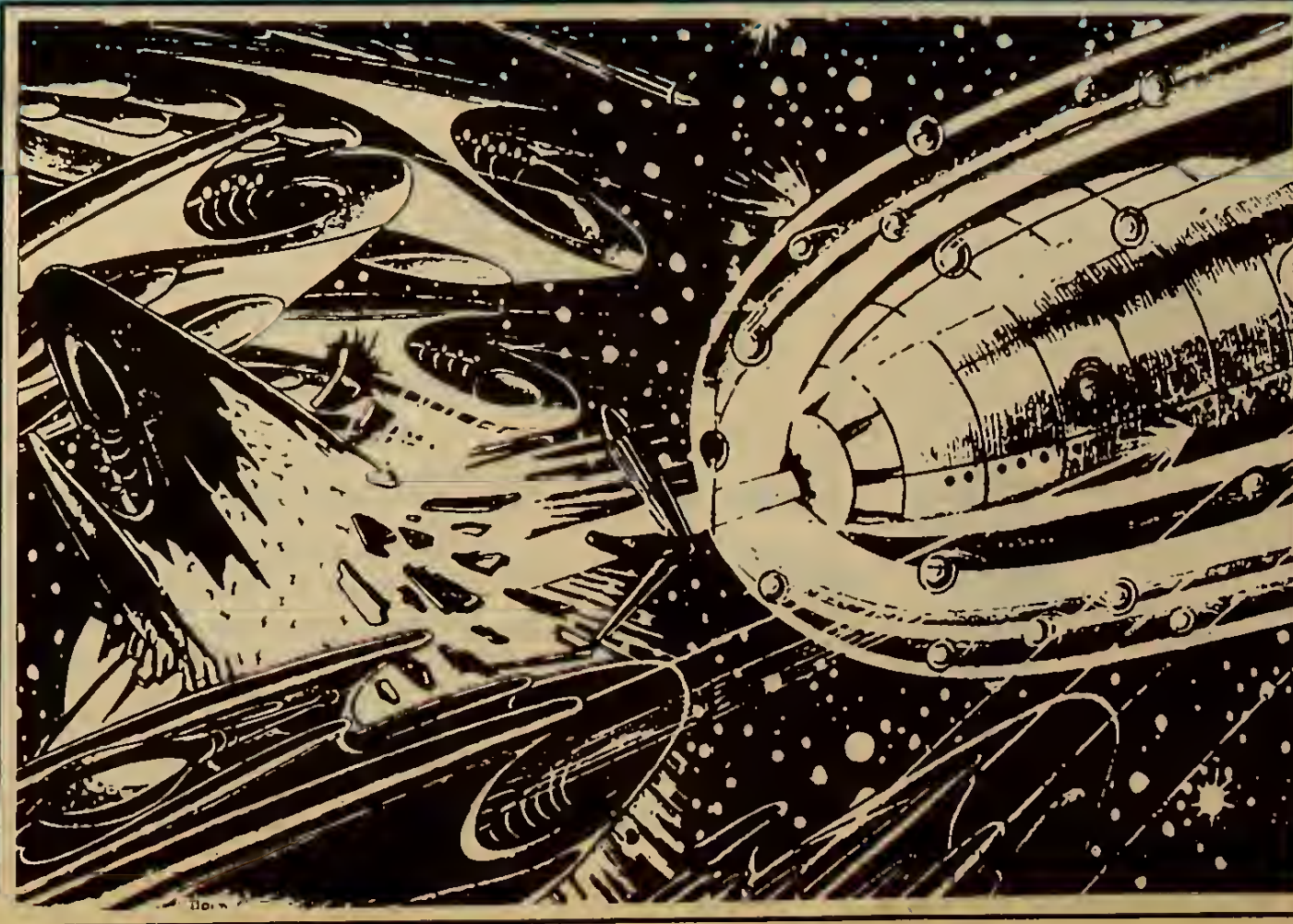
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| | TALKING DRUMS | | | | | |
| | MORNING NEWS HEADLINES at 8 | | | | | |
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| | THE MORNING CONCERT | | | | | Lemon/Aid |
| | | | | | | Auto Clinic |
| | Janice Giteck | Steve Wolfe | Ron Erickson | Charles Amirkhanian | Through A Woman's Eye | |
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| | Third World Women/ Lesbe Friends | Congressional Record/ Better Half | Live Music from Hertz Hall | New Horizons | Regular Radio | |
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| | EVENING NEWS REBROADCAST | | | | | |
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| BLUES IN THE NIGHT with Chris Potter | OUR LATIN EXPERIENCE w/Emory White | (HIGH) STEPPIN' into TOMORROW | BEEOLE UM BUM with Larry | THE EARLY LATE SHOW with John Thrasher | BAY LEAF | NITE OWLS ON PATROL |
| | | | | | | |



Frank R. Paul was perhaps the most important illustrator of the pulp era. (left) from October 1929 Science Wonder Stories. (center) from May 1930 Science Wonder Stories. (right) from Dec. 1929 Science Wonder Stories.



(above) A 1912 cover for Modern Electrics, illustrating Hugo Gernsback's 'Ralph 124C 41+'. (left) Frank R. Paul illustrated Francis Flagg's 'The Blue Dimension' in Amazing Stories, June 1928: glasses peer into another dimension... Elliot Dold illustrated editor John Campbell's story 'The Mightiest Machine' in the January 1936 issue of Astounding Stories.



Science Fiction

Continued from page 1

As the thirties turned to the forties, new writers appeared, men whose names became synonymous with the words 'science fiction.' Robert Heinlein, Isaac Asimov and Ray Bradbury. While their books serve as adequate introductions to the field, they each have their limitations. Asimov's best remains his future-history, the *Foundation* trilogy, while Heinlein's best novels, *Stranger in a Strange Land*, *Starship Troopers*, and his short stories are limited by what can best be described as a barely adequate writing style.

In the late 1940's, the pulps having died as a byproduct of the second world war, paperbacks took over the field, and a new generation of novelists began their careers. Most of them are still writing today. Poul Anderson writes science-oriented novels, the best of which is *Tau Zero*, though I opt for his delightful *The High Crusade*, in which a medieval village is transported to a distant planet. Arthur C. Clarke's best novel, *Childhood's End*, published in the early 50's, told a tale of the next evolutionary step for humankind. His reputation as one of the best writers in the field, however, is a case where celebrity-hood triumphs over artistry. Philip K. Dick's first novel, *Solar Lottery*, appeared in 1957, but it was not until the mid-60's that his writing reached its true apotheosis with the nightmarish psychedelic visions of books such as *The Three Stigmata of Palmer Eldritch*, *Flow My Tears the Policeman Said*, and *Martian Time-Slip*. Dick's novel, *The Man in the High Castle* postulates a world in which the United States lost World War II and is partitioned into a German and a Japanese sector.

Alfred Bester also came forth in the early 50's with two extraordinary novels, *The Stars My Destination* and *The Demolished Man*, the latter of which asks the question, 'Can one commit premeditated murder in a world where police read people's minds?'

Philip Jose Farmer shocked sensibilities with two sexually oriented novels, *The Lovers* and *Flesh*. Sex with aliens or between aliens, non-heterosexuality, questions of sexual identity were all taboo subjects during the pulp era. Farmer, along with Theodore Sturgeon's *Venus Plus X* led the way for books such as Ursula K. LeGuin's 1972 novel, *The Left Hand of Darkness*, a beautifully written, though sometimes dull book about a world of beings who are sometimes male, sometimes female. This trend, however, reached a low point in 1978 with the publication of George Nader's tacky *Chrome*, a love story about two gay robots.

The early 1960's saw the beginning of what came to be called 'the new wave.' Led by Harlan Ellison, Norman Spinrad, Roger Zelazny and Samuel R. Delany, the new wave fostered experimentation in literary style, if not in content. Ellison eventually got bogged down in the Hollywood celebrity trip, Spinrad's well ran dry, and even Zelazny has slipped in recent years. But before all that happened,

Spinrad had written the bizarre *Iron Dream*, an s-f novel 'by' Adolf Hitler, and Zelazny had written *Lord of Light*, a seminal work that featured the Hindu gods in an s-f motif. Delany on the other hand, continued to experiment. Following *Babel-17* and *Nova*, he has since written *Dhalgren*, a massive work that has been called the *Finnegans Wake* of science fiction. Delaney, incidentally, is one of the few Black authors in s-f.

Over in England, Michael Moorcock, J.G. Ballard and John Brunner began doing interesting things. Moorcock has continued to be one of the most prolific authors around. His expanded novella, *Behold the Man*, the story of a time-traveller's search for Jesus Christ, remains his best work to date. Ballard has come to be noted for his disaster epics: oddly, however, he has also come to be the s-f author that punk rockers have adopted. John Brunner's massive *Stand on Zanzibar* was an attempt to write a novel that not only dealt with characters, but in addition tried to flesh out the entire world of the early 21st century. It has not aged well. His *Squares of the City*, though, is a fascinating and bizarre experience: not only is it the only s-f novel that was originally played out on a chessboard, but it also offers a realistic glimpse into the power struggles of a South American dictatorship.

Ecology has always been a major topic in s-f. *Earth Abides* by George R. Stewart, published in the early 50's, told how nature re-makes the world after civilization is destroyed. Frank Herbert's *Dune* appeared in 1964 as the definitive ecology book. It tells of Arrakis, a desert world where all water must be recycled. Herbert has since written two sequels (with a third expected), but they are inferior to the first.

The late sixties and early seventies saw another wave of new writers appear. The aforementioned LeGuin, for example, whose *The Dispossessed* ranks as the finest Utopian novel ever written.

Joanna Russ is of a new breed: the feminist s-f writer. Her best book is considered to be *The Female Man*. Other outstanding new female writers include Vonda McIntyre (*Dreamsnake* is arguably the best s-f novel of 1978), Joan D. Vinge (*Fireship*) and 'James Tiptree, Jr.' (nee Alice Sheldon, noted for her short stories, not her novel). Also recommended are the three *Women of Wonder* anthologies and the collection *Aurora: Beyond Equality*.

The outstanding new male authors are Joe Haldeman (*The Forever War*) and John Varley. Varley is a short story writer virtually without peer. His *Persistence of Vision* collection (soon to be a Dell paperback) is an absolute knockout. His second novel, *Titan*, is garnering raves from those who have read pre-publication copies.

For those who want further recommendations, here is a brief list of other s-f novels and authors of interest:

Ringworld, by Larry Niven. Niven is the hard science s-f author today. *Ringworld* is probably his best to date.

Way Station by Clifford D. Simak. A prolific minor writer, Simak's best is the story of a civil war vet who runs an alien depot on Earth. *In The Ocean of Night* by Gregory Benford. A hard-science s-f novel with spiritual overtones.

Gateway by Frederik Pohl. The 1978 Hugo and Nebula award winner. Easy reading and fun.

A Case of Conscience by James Blish. Do aliens have original sin?

The Butterfly Kid by Chester Anderson. The definitive hippie s-f book, now out-of-print in paper, soon to be reissued.

Alien Flesh by Seabury Quinn. A man in a woman's body, (not in paper). Far better than Heinlein's *I Will Fear No Evil*.

To Your Scattered Bodies Go by Philip Jose Farmer, the first in his seemingly endless Riverworld series (vols. 2 & 3 are in paper, 4 & 5 are expected soon), a fabulous premise with a surprise on every page.

The Man Who Folded Himself by David Gerrold, or how-to-have-an-orgy-with-yourself. The ultimate in narcissistic s-f, plotwise a ripoff of Heinlein's '...All You Zombies.' *Davy* by Edgar Pangborn. An under-rated and forgotten writer, Pangborn writes sensitively with a beautiful style.

Pavane by Keith Roberts, wherein the Spanish Armada wins out in 1588.

At The Narrow Passage by Richard C. Meredith. The first in an unknown trilogy about parallel worlds. *No Brother No Friend* and *Vestiges of Time* are the others.

Dying Inside by Robert Silverberg. What happens when a man with ESP loses it?

Slan by A. E. Van Vogt and *Rebirth* by John Wyndham: the best novels about 'special' children.

The Wanderer by Fritz Leiber. About a stray planet approaching Earth.

More Than Human by Theodore Sturgeon. A novel that defies description, this novel asks the question, When is the Whole more than the sum of its parts?

'The Morning Reading' in February spotlights works of science fiction and fantasy. Tune in weekdays at 11:15 am, Monday Feb. 12 through Monday Feb. 26 for 11 excursions in strange and unusual worlds.

Fantasy

Continued from page 1

anything better than this, and I am not disappointed to say that.

Another ambiguous and self-aware fantasy is William Goldman's *The Princess Bride*. Although this is only a minor work deserving only brief mention, it is one of my favorites, and every field needs minor classics (be warned: Goldman is not a straightforward storyteller, and this is not any kind of straightforward story. A lot of fun, though...).

1978 was generally a good year for mediocre books in both science fiction and fantasy,

but there were some excellent fantasy books published nonetheless.

Without a doubt, the most engaging one was *Faeries* (Abrams, 17.50), described and illustrated by Brian Froud and Alan Lee. The book is non-fiction, and describes (with great love) the realms and various denizens of Faerie: Leprechauns, Bogies, Bogles, Phookas, Trows, Jack-in-Irons, Jimmy Squarefoot, Kelpies, and many more. The dangers and incredible beauties of a secondary world are illustrated, mainly in full color, and are documented in the accompanying text.

Of considerable related interest is Katharine Briggs' *An Encyclopedia of Fairies* (just published in a 4.95 Pantheon paperback). While it lacks the charming illustrations of Froud and Lee, it gives even more information, with documentation, of the entire spectrum of fairy-lore.

The Fantasy Worlds of Peter Beagle contains the abovementioned *The Last Unicorn* as well as his other fantasy novel, *A Fine and Private Place* and two shorter stories. The novels and stories are all out elsewhere in paper, but this hardcover is a thing of lasting beauty, a gift that will be appreciated for a long time.

The Stand, by Stephen King (Doubleday, 12.95), is a long (823 pp) novel which will probably be chosen as the best of 1978 (The World Fantasy Award). King is well-known for his modern horror stories (*Carrie*, *The Shining*, *Salem's Lot*) but this is an epic fantasy with striking parallels (probably intentional) to *The Lord of the Rings*. Set in the U.S. in 1980-81, it begins innocently enough as a killer flu wipes out 99.4% of everybody. But after a couple of hundred pages of lovingly described disease and death, the story of the immune survivors begins: The Dark Man appears and begins to work his magic, and the confrontation between good and evil, when every man or woman must make a stand, begins.

Plagiarism Dept: If you have already read the Tolkien trilogy, Terry Brooks' *The Sword of Shannara* (Ballantine, 2.50) has nothing to offer you. The book was very widely advertised, and was a bestseller in a 6.95 large paperback (Random House made \$2 million on it). Now that it is in a normal size paperback edition, it doesn't seem like such a terrible crime (now it's merely a misdemeanor, a minor obscenity), but it still is not worth your time.

Lastly, *The Hills of Faraway* by Diane Waggoner (Atheneum, 16.95) is an excellent fantasy reference book. The largest section of the book is a listing of just under a thousand fantasy books, with a short, intelligent summary and comment on each. There are also articles on aspects of fantasy, many lists and bibliographies, and a section of pictures. If you think you have read all the good fantasy there is, this book will help you find lots more, and if your local library does not have one, I strongly suggest you have them order one.

Jack Rems is co-owner of Dark Carnival Fantasy and Science Fiction bookstore in Berkeley. This article copyright 1979 by Jack Rems.



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8:00 KFCF: Fresno Live

Fresno concert by cellist Frances-Marie Uitti with pianist Philip Lorenz. Works include: Schumann, Kodaly, Mikhashoff, Feldman and Debussy. Recorded on March 23, 1978 in a program sponsored by KFCF and Fresno Free College Foundation. For listeners in the KFCF signal area only.

10:00 Talking Drums

15 minutes of news, announcements, commentary and more.

10:15 Living On Indian Time

Native American programming.

11:00 KPFA Evening News

Rebroadcast.

11:45 Red Crystal

A musical journey through jazz, blues, rock and classical. Brought to you by Susan Sailow.

1:30 (High) Steppin' Into Tomorrow

An invitation to go steppin' into a universe of Black music, from contemporary jazz to classical jazz to folksy oral to earthy blues. Steppin' into a universe of sounds, rhythms, roots. Steppin' to now music. . .With *Nokukhanya*.

7 Wednesday

6:00 am AM/FM

One day, a tornado carried *Kris Welch* all the way to a strange land. When her house hit the ground, she emerged in a weird place. KPFA News at 7 and 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Music of Charles Wuorinen and William Hibbard. This morning's program features an interview recorded recently at KPFA with both of these well-known American composers, and with conductor James Dixon. Included are performances of two major works not-as-yet-released on records: Wuorinen's *Concerto for Amplified Violin*, with soloist Paul Zukofsky, and Hibbard's *Viola Concerto*, premiered last March with James Dixon conducting. Program produced by James Mitchell.

11:15 Morning Reading

Heart Songs: The Intimate Diaries of Young Girls (3) The Diary of Marie Bashkirtseff. A wealthy Russian girl who lived in France and Italy from the time of her parents' separation. Her perception of the world is so acute and her honesty so captivating that one is drawn to her despite her excesses of vanity and ambition. Read by *Padraigín McGillicuddy*.

12:00 Live Music from Hertz Hall

1:00 Folk Music from Near and Far Out

Gerda Daly hosts a melange of archive records, tapes, and live performers with musics of all eras and cultures. . .from Assyria to Zamboanga.

3:00 The Reggae Experience

With *Jah Scotty*.

5:00 Traffic Jam

News, music and features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

A lively mix of news, features, interviews, phone-ins and special reports, immediately following the news. Hosted by *Furaha Hiyati*.

8:00 Music in America

Eubie Blake: A Birthday Tribute. Eubie Blake, living legend of American music, is 96 years old today. This show traces his career from his earliest piano roll to his latest Broadway triumph. Featuring extensive commentary by Mr. Blake on his life and work, the program presents him as a ragtime pianist, composer, accompanist, vocalist, and raconteur. Your host: *Joel Sachs*.



Eubie Blake, a musical living legend turns 96 on Wednesday February 7th. Join 'Music in America' for a birthday tribute to the composer, ragtime pianist and raconteur on February 7th at 8:00 pm.

10:00 Talking Drums

An informative 15 minutes of news, commentary, announcements and more.

10:15 Fruit Punch: Gay Men's Radio

An interview with Arthur Evans, author of *Witchcraft and the Gay Counterculture*. A look at historical attitudes toward gay people beginning with pre-Christian societies. Produced by *Steve O'Neill*.

11:00 KPFA Evening News

Rebroadcast.

11:45 Live from Keystone San Francisco

San Francisco's leading jazz club often features the best music available in our area. KPFA takes you there weekly for a live concert in STEREO. Your host, *Late Night White*.

1:30 am Beedle Um Bum

Larry plays it all for you, in a crazy music mix.

8 Thursday

6:00 am AM/FM

Kris Welch had landed in the land of Gauze, right on top of the wicked witch of the West! 'Damn,' she said to herself, 'I need a smoke.' KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Ottorino Respighi: *Six Pieces for Violin and Piano (1904)* Robert Kunz, Rudolf am Bach, *Adriano ADR 2 (15)
Stuart Smith: *Gifts, for Oboe, Clarinet, and Piano.* Wilma Zonn, Paula Zonn, Dennis Kam, *UBRES CS-301 (6).
Ernest Bloch: *Four Episodes for Piano, Winds, and Strings (1926)* William Masselos, piano; Knickerbocker Chamber Players, Izler Solomon, conductor.

Daniel Pinkham: *Concertant for Violin and Harpsichord Soli and String Orchestra with Celeste (1954)* Robert Brink, Claude Jean Chiasson, Izler Solomon, MGM Sting Ensemble; MGM E 3245 (12,10)
Antonin Ovorak: *Symphony No. 8 in G, Op. 88 (1889)* Thor Johnson, Cincinnati Sym Orch (1953 performance in stereo)
*Varese Sarabande VC 81044 (34).
With *Charles Amirkhanian*.

11:15 Morning Reading

Heart Songs: The Intimate Diaries of Young Girls (4) The Diary of Maggie Owen Wadellton. Born in Ireland at the turn of the century, Maggie was a natural comedian, all the funnier for being unaware of her gift. She did, in fact, become a writer when she grew up. Read by *Padraigín McGillicuddy*.

12:00 New Horizons

Beyond Addiction to Life. Members of the Whitman Radclyffe Foundation talk about the ways and means of self-transformation.

1:00 Blank Spot Punch

Rare, new and seldom-heard, mostly improvised music.

3:00 An Earful of Smiles

Hosted by *Stan Dingovation*

5:00 Traffic Jam

News, music and features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

Hosted by *Furaha Hiyati*.

8:00 World Music

Special Guest Host is *Jon Longcore*.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more.

10:15 "Not Tonight, I Have A Headache"

Sue Donat hosts another lively discussion about the delights and dilemmas of sexuality . . .stuff your mother never told you.

11:00 KPFA Evening News

Rebroadcast.

11:45 Music from the Hearts of Space

With *Timitheo and Annamystyq*.

3:30 am The Early Late Show

Late night music with *Bizzaro-John Thrasher* and his band of renown.

9 Friday

6:00 am AM/FM

Kris Welch turned to the expectant munchkins, 'So what did you expect, Judy Garland?' she asked. KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8.

9:00 Morning Concert

Fresno Keyboard Concerts: *Jorge Osorio*. A live concert recording of the internationally renowned Mexican pianist *Jorge Federico Osorio*, who has recorded for Angel and CBS and was the winner of the 1974 Rhode Island International Master Pianist competition.
Beethoven: *Variations in F, Op. 34*
Brahms: *Sonata in f-sharp, Op. 2*
Pablo Moncayo: *Muros Verdes*
Debussy: *Three Preludes*
Prokofiev: *Sonata No. 5 in C, Op. 38*
Recorded on January 28, 1979 by Randy Stover of Radio KFCF.

11:15 Morning Reading

Sonya Blackman with a program of new books for children.

12:00 Regular Radio!

1:00 Shoutin' Out With Mama O'Shea

Get involved! Shout out and fight back in our common struggle!! Call-ins at 848-4425 and tell us how you feel.

3:00 Pig In A Pen

With *Ray Edlund*. Traditional and contemporary bluegrass and old-time music.

5:00 Traffic Jam

News, music and features to ease your way home.

6:00 KPFA Evening News

6:45 Behind the News

Bay Area Arts. Padraigín McGillicuddy with film and theatre critics Victor Facio, Irene Oppenheim and others, in a weekly round-up of scenes, views, interviews from current theatre, films, museums and other events in the arts. At 7:00, *Small Press Review* with *Adam David Miller*. His guest on tonight's program is *Yoshiko Uchida*.

7:30 The Goon Show

Host *Mylos Sonka* introduces "China Story" another of *Spike Milligan's* fantasies-in-sound done for the BBC in the fifties.

8:00 Planet on the Table

Women and Nature. Poet and feminist *Susan Griffin* reads from her acclaimed book of essays, *Women and Nature*, which was recently published by Harper & Row. The reading was recorded in November at *Cody's Books* in Berkeley. Produced by *Alan Soldofsky*.

8:30 1750 Arch St. Live

Anna Carol Oudley, soprano, *Tom Buckner*, tenor, *Marvin Tartak*, piano, with members of the Arch Ensemble, conducted by *Robert Hughes*.
Luigi Dallapiccola: Divertimento in Quattro Esercizi; Quattro Liriche di Antonio Machado; Rencessals.
Igor Strevinsky: Cantata (from 1952) on anonymous Elizabethan lyrics.
This is the first program this season by members of the Arch Ensemble who made their debut last year, conducted by *Robert Hughes*.
Announcer: *Eva Soltes. Bob Shumaker*, engineer.



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10:30 In The American Tree
New writings by poets. With Alan Bernheimer.

11:00 KPFA Evening News
Rebroadcast.

11:45 The Cruisin' Show
Rock, rhythm and blues. With Crazy Carl Stolz.

1:30 am Bay Leaf
Jazz, fusion, blues. . . With Chris Lewis.

10 Saturday

6:00 am The Gospel Experience
Traditional and contemporary gospel music
with Emmitt Powell.

9:00 Make Way for Children
With Darcell and the kids.

9:45 Lemon/Aid
With Ken McElowney of San Francisco Consumer Action. Advice, tips & criticism.

10:00 The Car Hospital
With Herb. 848-4425 is the number to call
if the old heap won't hop to. Free and
shared advice on how to fix your car.

10:30 Through A Woman's Eye
With Karla Tonella.

11:00 Focus on Women in Music
Women in the Avant Garde: Exploring experimental and New Wave Music. Produced by Kori Kody and Marima da Palma.

12:00 Ahora
Latin Music from all parts of the Americas. News on the hour, our special features, a weekly contest and information on what's happening in the Raza community throughout the Bay Area. . . sobrevivimos con sabiduria y sabor. . .

3:00 Almost Instant Replay
Offerings from the KPFA archives. Tune in the first week in February for a complete description of this program.

5:00 Iranian Students' Association
News and analysis of the Persian Gulf region. Presented in Farsi.

5:30 Chinese Youth Voice
Social and political events in the U.S. and overseas that concern the Asian-American community.



Elizabeth A. Lynn reads from her novel 'A Different Light' Mon. Feb. 12 at 11:15 am.

Photo: Paul Nelson

6:00 KPFA Weekend News

6:30 Freedom Is A Constant Struggle

Voices of people in struggle in the community, across the nation, around the world—throughout history and now. Produced by Barbara Lubinski and Heber.

7:00 The Secret's Out
Sittin' down with Bari Scott.

11:00 Midnite Special LIVE
Live folk music from the KPFA studios.

1:00 am Nite Owls on Patrol
The best in music from funk to jazz— With Julian and Portia.

11 Sunday

5:00 am A Musical Offering
With Mary Berg. A variety of classical, contemporary and folk music of different times and places, often featuring performances recorded by KPFA & other unique recordings.

8:00 Sleepers! Awake
A bit of Sunday tradition with Bill Sokol. At 10:00, Bill brings you the last part of the Civil Liberties Radio Education project, No More Free Lunch: The Price of Lobbying Reform. The program looks at the California Political Reform Act, passed by voters in 1974, at the instigation of one Jerry Brown, which was supposed to clean up the world of state politics. Produced by Adi Gevins and Kathy McAnally.

11:00 Jazz, Blues
With Phil Elwood or Chris Strachwitz.

1:00 Across the Great Divide
Folk and popular music with Robbie Osman. This Sunday, Robbie's guest is singer/songwriter Don Lange, whose Northern Lights, song for Allene and Here's to you, Rounders are familiar to many KPFA listeners.

2:30 Contemporary Literature
Thomas Parkinson with another program reviewing recent poetry and prose.

Clara Rockmore, theremin player.
'The Morning Concert' salutes
electronic music, Monday
February 12, 9:00 a.m.



3:00 Archive Theatre

Vashti: *Queen of Queens*. The wide-screen Compendium Cliche Production written, directed and produced by Jim Armstrong, with a cast of thousands.

4:30 Rexroth: Autobiography

Kenneth Rexroth continues with this second volume of his current memoirs.

5:00 The Visual Arts

John Fitz Gibbon discusses current shows at local galleries and museums.

5:30 Occupational Health and Safety

With Dr. Phil Polakoff.

6:00 KPFA Weekend News

6:30 World Press Review

The European Press with Helga Lohr-Bailey.

7:00 In Your Ear

This program focuses on saxophone musicians. With John Henry and Raymond Holbert.

10:00 State of Emergency/ Prison Poetry

Powerful communications network among San Quentin, Folsom, Soledad, Tracy, Preston, Vacaville, Pleasanton, and our Free Society to work together to expose and destroy the inhuman California prison system whose budget in 1978-79 is \$\$\$294,069,718!!! With Max Schwartz and the Freedom Collective. Call-ins at 848-4425.

10:00 KFCF: Valley Pirate Radio

Rychard and crew offer music and interviews and other things, for listeners in the KFCF signal area only.



Carol Carr reads from her own work on the Morning Reading, Tues Feb 13, 11:15 am.

12:00 Maximum Rock and Roll

The best rock and roll show on American radio strikes again with more disgusting music from this weird degeneration of punk.

1:00 am Blues In The Night

Chris Potter blends a unique variety of Blues, Soul and a taste of jazz until 7:00 am.

12 Monday

6:00 am Blue In The Night

Chris Potter continues.

7:00 AM/FM

Denny celebrates Lincoln's Birthday by burning a log cabin in the studio. KPFA News at 7 & 8:45; News Headlines at 8 am.

9:00 Morning Concert

Music for Electronic instruments/Music for String instruments.
Irving Fine: *String Quartet* (1952) Julliard String Quartet; *CRI SRD 395 (19).
Oe Falla: *Pantomime*; Clara Rockmore playing the Theremin *Delos 25437 (4).

Barry Vercoe: *Synapse for Viola and Computer*; Marcus Thompson, Viola; *CRI SD 393 (6).

Joel Gressel: *Crossings* (1976) CRI SD 393 (9)

Achron: *Hebrew Melody* and

Wieniawsky: *Romance*, Clara Rockmore playing the Theremin *Delos 25437 (5,6)

Laurie Spiegel: *Appalachian Grovel* and

Johanna M. Beyer: *Music of the Spheres* (1938) *1750 Arch S 1765 (5,6)

Bartok: *String Quartet No. 1*; Dvorak *Quartet*; *Parliament PLP 630 (31).

With Janice Giteck.

11:15 Morning Reading

A Different Light by Elizabeth A. Lynn
Ms. Lynn set out to write a space opera with a difference—the characters are all fleshed out and the hero is gay. She reads from this breakthrough novel published in 1978, live from the KPFA studio. The first in a series of Science Fiction and Fantasy readings on the Morning Reading.

12:00 Working Women

With your host Ida Dunson.

1:00 A World Wind

Let the music heal your soul! Music of the Americas, the Caribbean, Asia and Africa. Emphasis on wimmin. With Chana Wilson.

3:00 Sing Out!

Love, Laundry, Leftovers and Lifestyles. In celebration of nearby Valentine's Day, *Sing Out* presents a variety of perspectives on love, full of humor, romance, cynicism, good and bad advice, and more. With Ed Schoenfeld.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

Furaha Hiyati hosts. At 7:00 pm, East Bay Beat. At 7:30, The Soviet Scene, Interviews, readings, whatever, and of course your phone-in questions answered. 848-4425. With William Mandel

8:00 Evening Concert

Oaniel Schmidt: "...And The Darkest Hour Is Just Before Dawn" (1978) Dwayne Smith, Berkeley Gamelan, New Music Ensemble Strings.

Conrad Cummings: *Skin Songs* (1978) Nina Hanson, soprano.

Charles Boone: *String Piece* for 12 strings (1978) John Adams, conductor.

John Adams: *Shaker Loops*, for 7 strings (1978) John Adams, conductor.

Charles Amirkhanian introduces four world premieres given on Friday, December 15, 1978, by the San Francisco Conservatory New Music Ensemble, directed by John Adams. Recorded by Alden Jenks, the event featured four extraordinarily fine pieces by younger Bay Area composers. If you missed the event, don't miss this broadcast.

10:00 Talking Drums

15 minutes of news, announcements, commentary and more.

10:15 Women's News

10:30 There Is A Woman In This Town

11:00 KPFA Evening News

Rebroadcast.

11:45 Blues By The Bay

The big city Blues, the sounds of Chicago's south and west sides, Richmond and Oakland too. Down the alley music for a blue Monday and New Releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs. With Tom Mazzolini.

1:30 am Our Latin Experience

Latin/Soul music with Late Night White.

13 Tuesday

6:00 am AM/FM

Starring Kris Welch. KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

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'People's Songs, People's Music' on 'Pie in the Sky' Tues. Feb. 13 at

3:00 pm.

Illustration: Diane Keller

9:00 Morning Concert

A selection of music performed by the Hollywood String Quartet. This string quartet was known chiefly through its recordings made in the 1950's, since its recitals were confined largely to the West Coast where its members occupied principle chairs in the orchestras of major film studios. Heard on the program will be:

Ernst von Dohnanyi: *Quartet No. 3 in A Minor, Op. 33 (1926)* Capitol P8307 (25).

Beethoven: *Quartet No. 15 in A Minor, Op. 132 (1825)* Capitol P8424 (42).

Paul Creston: *String Quartet, Op. 8 (1936)* Capitol P8260 (19).

Heitor Villa-Lobos: *String Quartet No. 6 (1938)* *Capitol SP 8472 (24). Presented by Steve Wolfe.

9:00 KFCF: Fresno County Board of Supervisors

Live broadcast of Board meeting for listeners in the KFCF signal area only.

11:15 Morning Reading

Look, You Think You've got Troubles? by Carol Carr. So what do you do if your daughter is engaged to someone who not only isn't Jewish, but looks like a cabbage? My son-in-law, the Salad!! From the collection of Jewish Science Fiction, *Wandering Stars*, this amusing tale is read by the author, Carol Carr.

12:00 Better Half

Presented by *The Radical Elders*.

1:00 A Terrible Beauty

Celtic music and culture with *Padraigin McGillicuddy*.

2:00 KFCF: Fresno County Board of Supervisors

Continued. In the KFCF signal area only.

3:00 Pie In The Sky

People's Songs, People's Artists. The first in a six part series. Have you ever wondered what ever happened to singing in the labor movement? KPFA is proud to announce the first in a series on political and labor song in the United States. This month's documentary features the music and stories of the labor movement in the years after WWII. Pete Seeger, Woody Guthrie and others tried to get unions singing -- but the FBI and HUAC stood squarely in the way. Original interviews, rare '78's, FBI files, don't miss this one!! Produced by David Dunaway. Engineered by Tony Ferro.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

At 7:00 pm, *The Running Journal* with Mark Jaqua and Ron Wayne. Guest: ultra-Senior Citizen and runner Walt Stack.

7:30 KPFB: Berkeley City Council

Your elected leaders play backgammon with your tax money. On KPFB, 89.3 FM in Berkeley only.

8:00 La Verdad Musical/ The Musical Truth

From Bomba to Be-bop, from blues to Batacoda. From Mozambique to Mambo and from calypso to... the Cameroons, to Mississippi, to New York City. Talking about sweet healing music, powerful magic music. With *Avotcja*.

10:00 Talking Drums

10:15 Living On Indian Time

Native American programming.

11:00 KPFA Evening News

Rebroadcast.

11:45 Red Crystal

A musical journey through jazz, blues, rock, and classical. Brought to you by *Susan Sallow*.

1:30 am (High) Steppin' Into Tomorrow

An invitation to go steppin' into a universe of Black music, with *Nokukhanya*.

14 Wednesday

6:00 am AM/FM

A valentine to each and every member of *Kris Welch's* audience, and remember: It is not how much you love, but how many people remember to send you cards today. KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

From a Musician's Diary with *Ron Erickson*. Valentine's Day Special. Featured are *Valentine Waltzes* by George Antheil (as pianist, from SPA 36) and *Poemes pour Mi* by Olivier Messiaen (as pianist, with Lise Arsequest, soprano, on Everest 3269 reissue). Guests are Kent Nagano, conductor of the Berkeley Promenade Orchestra, and Kaaren Herr, who performs Messiaen's 1935 work in its orchestrated version with the BPO on March 17. Dedicated to Patricia Hearst, with madrigals and chansons in celebration of love.

11:15 Morning Reading

Air Raid by John Varley. Varley is perhaps the best new science fiction writer in decades. His collection *The Persistence of Vision* (Oial Press, soon to be issued by Oell paper) was the best s-f book to emerge in 1978. This story, from that collection, is a superb tale of terror at 20,000 feet. Read by *Jerry Beach*.

12:00 Live Music from Hertz Hall

1:00 Folk Music from Near And Far Out

Gerda Daly hosts a melange of archive records, tapes, and live performers with musics of all eras and cultures, from Assyria to Zamboanga.

3:00 The Reggae Experience

With *Jah Scotty*.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

A lively mix of news, features, interviews, phone-ins and special reports, immediately following the news. Hosted by *Furaha Hiyati*.

8:00 Music In America

Black Shadow Tapeworks: The Jive Tape. Here comes the man with the jive! Yes, folks, tonight it's jive radio at its best -- one of the Tapeworks' most popular numbers. Won't somebody tell you what jive means? Well, it *does* mean reefer, but that's only the beginning. Study jive? Tune in and jump with our faculty of jive professors -- from Stuff Smith, Fats Waller, and Cab Calloway to Louis Jordan, Dizzy Gillespie, Nat Cole, Hank Williams, Don and Dewey, Bob Dylan, Ry Cooder and more. So hit it, Jack! Be hep, be on the ball -- and be ready with a 90-minute tape, before all the jive is gone. Your host -- that debonair man of mystery: *black shadow*.

10:00 Talking Drums

An informative 15 minutes of news, commentary, announcements and more.

10:15 Fruit Punch: Gay Men's Radio

V.O. - Valentine's Day. *Fruit Punch's* Valentine's Day gift to our listeners: A special report on sexually transmitted diseases, their prevention and cure. Produced by the *Fruit Punch Collective*.

11:00 KPFA Evening News

Rebroadcast.

11:15 Live from Keystone San Francisco

If you are thinking about listening to live jazz in a club this weekend--why not hear a live preview of who will be at the Keystone? In Stereo, hosted by *Late Night White*.

1:30 am Beedle Um Bum

Flash meets the Cylons. Rocky Horror battles the Purple People Eater. Captain Quirk hears muzak from the Harts of Space. Join *Larry* for these and other scientific adventures on the audio late late show. May the Farce be with you, Junior Dragonriders. Let's do the Time Warp Again!!!!

15 Thursday

6:00 am AM/FM

Somewhere over the rainbow, way up high. I saw *Kris Welch* talk into the mike and sigh. KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Gustav Holst: *Suite No. 2 for Band in F, Op. 28, No. 2* Fennell, Cleveland Symphonic Winds *Telarc Digital Stereo (11).

Stravinsky: *The Firebird Suite (1919 version)* Robert Shaw, Atlanta Sym Orch and Chorus *Telarc Digital Stereo (21).

Lou Harrison: *Gending Pak Chikro*, for gamelan (1976) Berkeley Gamelan.

Richard Felciano: *In Celebration of Golden Rain*, for gamelan and organ (1977) Lawrence Moe, organ, Diamond & Schmidt, Scripps Javanese Gamelan of UC Berkeley *Cambridge CRS 2560 (11, 24)

Gavin Bryars: *Irma* (Opera on text of Tom Phillips, 1977) H. Skempton, Lucy Skeaping, solo voices; Bryars, conductor. *Obscure OBS 9 (38). With *Charles Amirkhanian*.

11:15 Morning Reading

Short Short Stories of Science Fiction (1) Very short stories have a distinct advantage: they do not have to rely on character or even plot. All they need is a rock 'em sock 'em ending. Science Fiction generates the finest short short stories of them all, and today & tomorrow we will sample some of the best. Culled from *100 Short Short Science Fiction Stories* edited by Isaac Asimov and others, and from a variety of anthologies, the stories will be alternately read by *Padraigin McGillicuddy* and *Richard Wolinsky*.

12:00 New Horizons

Patricia Ellsberg in conversation with a special guest to be announced.

1:00 Blank Spot Punch

Rare, new and seldom-heard, mostly improvised music.

3:00 An Earful of Smiles

Hosted by *Stan Dingovation*.



Illustration: © 1979 Grant Canfield

Science Fiction music on 'Beedle Um Bum' late night Wednesday February 14th at 1:30 am. Captain Kirk beams down to Altair-4 and meets the monster of the Id, played by Tim Curry.



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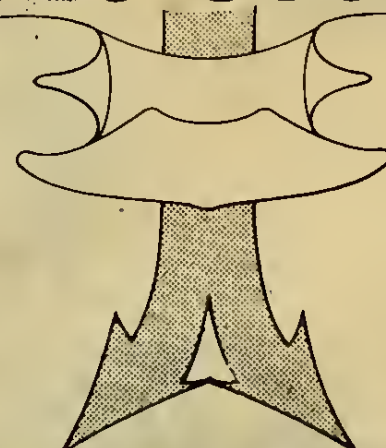
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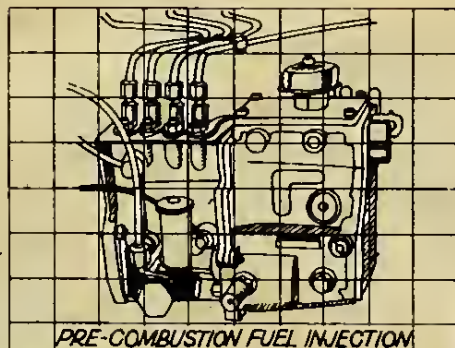
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Illustration from Donald Wollheim's 'The Secret of the Ninth Planet' by James Heugh ©1959

More short short science fiction stories, 'The Morning Reading' Friday February 16 at 11:15 am.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

Hosted by Furaha Hiyati.

8:00 World Music

Tina Naccach presents Arabic Music.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more.

10:15 "Not Tonight, I Have a Headache"

Sue Donati hosts another lively discussion about the delights and dilemmas of sexuality...stuff your mother never told you.

11:00 KPFA Evening News

Rebroadcast.

11:45 Music from the Hearts of Space

Avec Timotheo and Annamystyq.

3:30 am The Early Late Show

Thrashing it out with John Thrasher.

16 Friday

6:00 am AM/FM

Kris Welch, after a long hard week, unwinds and takes herself on a three-day vacation. She needs it! KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Reading

Fresno Keyboard Concerts - James Tocco. The winner of eight major international piano competitions, Detroit-born James Tocco was recorded live in concert this past Monday evening, February 12th, by Randy Stover of KFCF in Fresno. Charles Amirkhanian introduces the music.
Beethoven: Sonata in C, Op. 2, No. 3
John Corigliano: Etude Fantasy (1976).
Chopin: Sonata in b, Op. 58.

11:15 Morning Reading

Short Short Stories of Science Fiction (2)
Read by Padraig McGillicuddy and Richard Wolinsky.

12:00 Regular Radio!

1:00 Shoutin' Out With
Mama O'Shea

Get involved! Shout out and fight back in our common struggle!! Call-ins at 848-4425...tell us how you feel.

3:00 Panhandle Country

With Tom Diamant. Two hours of old-time country music, western swing, honky-tonk bluegrass and much more. Many new recordings and some rare old recordings too.

5:00 Traffic Jam

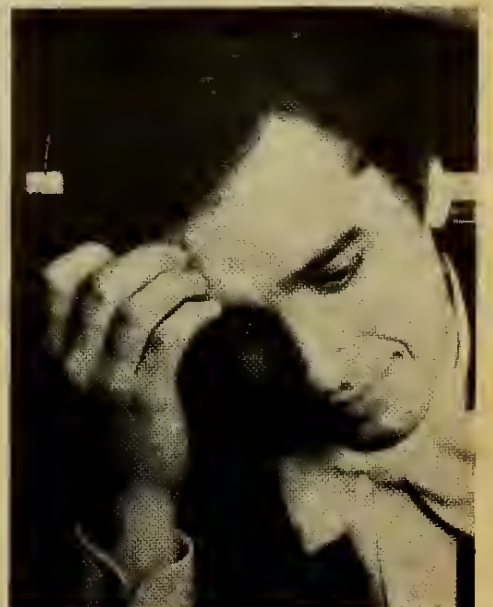
6:00 KPFA Evening News

6:45 Behind the News

Bay Area Arts. Erik Bauersfeld with KPFA film and theatre critics Victor Fascio, Irene Oppenheim and others, in a weekly round-up.

7:15 Love Songs II

The Shuman Dreams. Charles Amirkhanian introduces writer Jonathan Albert of Berkeley who has developed a new system of sound poetry notation for dramatic scripts. This notation was used in the production of Love Songs II, which is performed tonight in its entirety by David Schein (as Boley Shuman) and Dierdre O'Connell (as Zhing). Albert comments upon and introduces each part of the three-section work.



James Tocco, the Fresno Keyboard Concerts 'Morning Concert' Friday Feb 16, 9:00 am.

8:30 1750 Arch St. Live

A quiet insane evening with the Late A.J. Gnazzo a long time Bay Area resident who is supported by the California State University at Hayward. *Eva Soltes*, announcer. *Bob Shumaker*, engineer.

10:30 In The American Tree

New Writings by poets. With *Alan Bernheimer*.

11:00 KPFA Evening News

Rebroadcast.

11:45 The Cruisin' Show

Crazy Carl Stolz Keeping The Big Beat Alive! Rock, rhythm and blues.

1:30 am Bay Leaf

Jazz, fusion, blues, with *Chris Lewis*.

17 Saturday

6:00 am The Gospel Experience

Traditional and contemporary gospel music with *Emmit Powell*.

9:00 Make Way for Children

With *Darcell* and the kids.

9:45 Lemon/Aid

With *Ken McElowney* of San Francisco Consumer Action. Advice, tips and criticism.

10:00 The Car Hospital

With *Herb*. 848-4425 is the number to call if the old heap won't hop to. Free and shared advice on how to fix your car.

10:30 Through a Woman's Eye

With *Karla Tonella*.

11:00 Focus on Women in Music

Listen in to the music of the women who worked and sang for the political and freedom struggles in this country. Produced by *Jolie Pearl*.

12:00 Ahora

Latin music from all parts of the Americas. News on the hour, our special features, a weekly contest and information on what's happening in the Raza community throughout the Bay Area. . .sobrevivimos con sabiduria y sabor. . .

3:00 Almost Instant Replay

Another program from the KPFA archives. This month's focus is Black History. Tune in to KPFA to listen for announcements about this particular program.

5:00 Iranian Students' Association

News and analysis of the Persian Gulf region. Presented in Farsi.

5:30 Chinese Youth Voice

Social and political events in the U.S. and overseas that concern the Asian-American community.

6:00 KPFA Weekend News**6:30 Freedom Is A Constant Struggle**

Voices of people in struggle in the community, across the nation, around the world—throughout history and now. Produced by *Barbara Lubinski* and *Heber*.

7:00 The Secret's Out

Sittin' down with *Bari Scott*.

11:00 Midnite Special LIVE

Live folk music from the KPFA studios.

1:00 am Nite Owls on Patrol

With *Julian* and *Portia*.

18 Sunday

5:00 am A Musical Offering

With *Mary Berg*. A variety of classical, contemporary and folk musics of different times and places, often featuring performances recorded by KPFA & other unique recordings.



A quiet, insane evening with A.J. Gnazzo, on '1750 Arch St. Live' Friday Feb. 16, 8:30 pm

8:00 Sleepers! Awake

A bit of Sunday tradition with *Bill Sokol*.

11:00 Jazz, Blues

With *Phil Elwood* or *Chris Strachwitz*

1:00 Across the Great Divide

Folk and popular music with *Robbie Osman*.

2:30 Probabilities

Charles D. Hornig, editor of *Wonder Stories* and other thirties science fiction 'pulp' magazines, continues his conversation with *Richard A. Lupoff*, *Lawrence Davidson* and *Charles N. Brown*. Today's conversation ranges from more anecdotes about Hugo Gernsback, 'father of modern science fiction' to stories about his visits with H.P. Lovecraft and Clark Ashton Smith. Produced by *Lawrence Davidson* and *Richard Wolinsky*.

3:00 Archive Theatre

Candaules, Commissioner by *Deniel Gerould*. Performed by the San Francisco Actor's Workshop under the direction of *Mark Estrin*. Technical production by *Bob Bergstresser*, recorded and produced at KPFA and first broadcast in June, 1966. In the cast: *Michael Linenthal* is *Candaules*, *Marshall E. Fong* is *Gyges*, and *Rhoda Gemignani* is *Nyssia*.

4:00 Sunday Opera

Robert Schumann: Das Paradies Und Die Peri. Not strictly an opera, this work has such a fine cast that it demands presentation. *Carlo Maria Giulini* conducts the Italian Radio Orchestra, with *Margaret Price*, *Oliviera Miljakovic*, *Anne Howells*, *Wener Hollweg* and *Wolfgang Brendel*. Produced by *Bill Collins*.

6:00 KPFA Weekend News**6:30 World Press Review**

The African Press with *Furaha Hiyati*.

10:00 State of Emergency/ Prison Poetry

Powerful communications network among *San Quentin*, *Folsom*, *Soledad*, *Tracy*, *Preston*, *Vacaville*, *Pleasanton*, and our Free Society to work together to expose and destroy the inhuman California prison system whose budget in 1978-79 is \$294,069,718!!! With *Max Schwartz* and the *Freedom Collective*. Call-ins at 848-4425.

10:00 KFCF: Valley Pirate Radio

Rychard and crew offer music and interviews and other things, for listeners in the KFCF signal area only.

12:00 Maximum Rock and Roll

More disgusting music from this weird degeneration of punk.

1:00 am Blues In The Night

Chris Potter blends a unique variety of blues, soul and a taste of jazz until 7:00 am.

19 Monday

6:00 am Blues In The Night

Chris Potter continues.

7:00 AM/FM

Denny begins another week, through a radio brightly. KPFA News at 7 & 8:45; News Headlines at 8 am.

9:00 Morning Concert

This concert is entirely devoted to the music of young composers presently working in the Music Department at the University of California, Berkeley. Featured are works by *David Goodman*, *Tamar Diesendruck* and *Philip Ballow*. These and other composers will be in the studio, live, this morning for a discussion about their works and the process of becoming a composer. Hosted by *Janice Giteck*.

11:15 Morning Reading

Eminent Science Fiction and Fantasy author *Fritz Leiber* will read from his own work.

12:00 Lesbe Friends

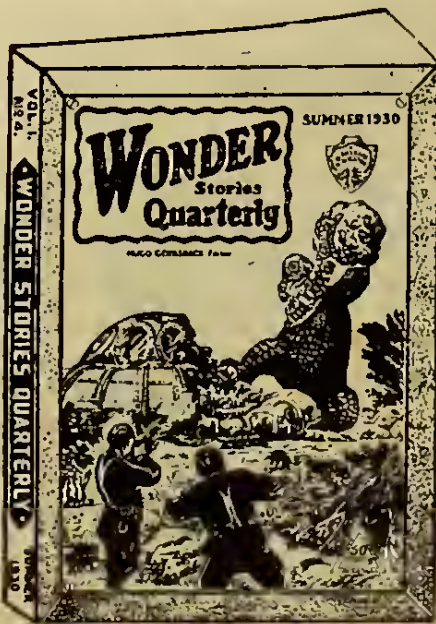
A call-in discussion program produced by the Lesbian Task Force of the San Francisco Commission on the status of Women.

1:00 A World Wind

Let the music heal your soul! Music of the Americas, the Caribbean, Asia and Africa. Emphasis on wimmin. With *Chana Wilson*.

3:00 Sing Out!

Today *Sing Out!* will present its usual mix of fine music from the urban tradition, everything from ballads to zydeco. A special section will feature the long collaboration between *Pete Seeger* and *Malvina Reynolds*, including songs such as *God Bless the Brass*. Produced by *David Dunaway* and *Ed Schoenfeld*.

5:00 Traffic Jam

Charles D. Hornig, editor of *Wonder Stories* part II, 'Probabilities' Sun. Feb. 18, 2:30 pm

6:00 KPFA Evening News**6:45 Behind the News**

Furaha Hiyati hosts. At 7:00 pm, *Out On The Streets*, produced by *Peoples Media Collective/Haight-Ashbury Community Radio*. At 7:30 pm, *The Soviet Scene*. Interviews, readings, whatever, and of course your phone-in questions answered. 848-4425. With *William Mandel*.

8:00 Evening Concert

The Age of *Josquin*. The year is around 1500, marked the explosive birth of High Renaissance - in the arts, including an extraordinary number of great composers all born c. 1450 of whom *Jos' DePrez* was the greatest. Tonight *Bill Croft* will play massed motets and chansons, and discuss their relation to the culture and politics of the renaissance.

10:00 Talking Drums

An informative 15 minutes of news, commentary, announcements and more.

10:15 Women's News**10:30 There Is A Woman In This Town****11:00 KPFA Evening News**

Rebroadcast.

11:45 Blues By The Bay

The Big City Blues, the sounds of Chicago's South and West sides, *Richmond* and *Oakland* too. Down the alley music for a blue Monday and new releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs. With *Tom Mazzolini*.

1:30 am Our Latin Experience

Latin/Soul Music with *Late Night White*.

20 Tuesday

6:00 am AM/FM

Kris Welch walks into the studio, turns on the transmitter, goes over to the microphone, turns up the dials, and. . . KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Franz Schubert: Grand Duo for Piano, 4 hands, Op. 140 (1824) Gold & Fildale, Duo-pianists, *Columbia MS 6317 (35). *Roy Harris: Trio for Piano, Violin & Cello (1934)* The New England Trio, *HNH 4070 (23).

Johannes Brahms: Symphony No. 1 in C Minor, Op. 68 (1876) van Beinum, Concertgebouw Orchestra, *Epic BC 1035 (44). *Maurice Ravel: Sonatine (1903-5)* Fleisher, piano, Epic LC 3554 (10). Presented by *Steve Wolfe*.

9:00 KFCF: Fresno County Board of Supervisors

Live broadcast of Board meeting for listeners in the KFCF signal area only.

11:15 Morning Reading

The fmposter by *Philip K. Dick*. A tale of intergalactic intrigue and confused identity by one of s-f's most original authors. Read by *Jerry Beach*.

12:00 Congressional Record

Readings from the Congressional Record with *Catherine Webb*.

1:00 A Terrible Beauty

The Celtic People in word and song. With *Padraigin McGillicuddy*.

2:00 KFCF: Fresno County Board of Supervisors

Continued. For listeners in the KFCF signal area only.

3:00 Sounds

The wide range of Black music, past and present, in all styles. With *Craig Street*.

5:00 Traffic Jam**6:00 KPFA Evening News**

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Alban Berg (l.) & Arnold Schoenberg (r.): piano classics, on 'Morning Concert' Thurs Feb 22, 9 am.

6:45 Behind the News
 With *Mama O'Shea* and *Mae Brussels* - Plots
 and subplots - CIA vs. the people.

7:30 KPFB: Berkeley City Council
 All the intrigue and suspense, live from City
 Hall, on KPFB, 89.3 FM in Berkeley only.

**8:00 La Verdad Musical/
 The Musical Truth**
 From Bomba to Be-bop... from blues to
 Batacoda, From Mozambique to Mambo
 and from calypso to... the Cameroons,
 to Mississippi, to New York City. Talking
 about sweet healing music, powerful
 magic music. With *Avotcja*.

8:00 KFCF: Fresno Live
 Keyboard concert by Jorge Federico
 Osorio. Outstanding Mexican pianist plays
 works by Beethoven, Brahms, Moncayo,
 Debussy, and Prokofieff. Recorded in
 Fresno on January 28, 1979. For listeners
 in the KFCF signal area only.

10:00 Talking Drums
 An informative 15 minutes of news,
 announcements, commentary and more.

10:15 Living On Indian Time
 Native American programming.

11:00 KPFA Evening News
 Rebroadcast

11:45 Red Crystal
 A musical journey through jazz, blues, rock,
 and classical. Brought to you by *Susan Sailow*.

**1:30 am (High) Steppin' Into
 Tomorrow**
 An invitation to go steppin' into a universe
 of Black music, with *Nokukhanya*.

21 Wednesday

6:00 am AM/FM
Kris Welch with a friendly reminder that
 there are only 338 shopping days until Christ-
 mas. KPFA News at 7 & 8:45; Talking Drums
 at 7:30 and News Headlines at 8 am.

9:00 Morning Concert
 From a Musician's Diary with *Ron Erickson*.
 A Jack Briece Retrospective & Projection.
 Today's Bay Area guest composer and con-
 ceptual artist has written delicate music rem-
 iniscent of John Cage and Morton Feldman
 (including *Lemon Fresh Joy* and an early so-
 nata, both for viola). He will introduce his
 music from KPFA's studio and talk about his
 present activities. David Doty, of *Other Music*,
 a creative performing group, will join us to
 help discuss Jack's topic "cosmological con-
 notations of musical conceptions."

11:15 Morning Reading
 Elbow Room by Marion Zimmer Bradley.
 Ms. Bradley is the author of the acclaimed
 'Darkover' series, and is one of the most
 successful women writing in science fiction
 in the 70's. Today, she reads a recently
 published short story.

12:00 Live Music from Hertz Hall

**1:00 Folk Music from Near and
 Far Out**
Gerda Daly hosts a melange of archive records,
 tapes, and live performers with musics of all
 eras and cultures... from Assyria to Zam-
 boanga.

3:00 The Reggae Experience
 With *Jah Scotty*.



Walter Cotton and Lennox Raphael's 'Blue Soap.' The West Coast premiere of 'Personal Problems: a soap opera by Colored People' on the Ishmael Reed/Al Young Special, Sun. Feb. 25, 8-10 pm.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

A lively mix of news, features, interviews, phone-ins and special reports, immediately following the news. Hosted by *Fureha Hiyati*.

8:00 Music In America

Chris Strachwitz presents rare and hot items from his vast archives of "down-home" music.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more.

10:15 Fruit Punch:
Gay Men's Radio

Jump/Cut, a progressive film review journal, recently devoted an issue to gay men and film. Tonight, *Fruit Punch* talks to the editors of that issue about gay men's cinematic image throughout the years.

11:00 KPFA Evening News
Rebroadcast.

11:45 Live from Keystone
San Francisco

With your host *Late Night White*.

1:30 am Beedle Um Bum
Mad music mix with *Larry*.

22 Thursday

6:00 am AM/FM

To celebrate George Washington's birthday, *Kris Welch* cuts down the traditional KPFA cherry tree. Timberrrrrr! KPFA News at 7 & 8:45; Talking Drums at 7:30. News Headlines at 8 am.

9:00 Morning Concert

Twentieth Century Piano Classics.

Alben Berg: *Sonata for Piano, Op. 1 (1904)*
Beveridge Webster, piano. *Over HCR ST 7285 (12).

Aaron Copland: *Piano Variations (1930)*
Beveridge Webster, piano. *Dover HCR ST 7014 (12).

Ernest Bloch: *Sonata for Piano (1924)* Istvan Nadas, piano. Dover HCR 5215 (21).

Arnold Schoenberg: *Five Pieces for Piano Op. 23 (1923)* Beveridge Webster, piano. *Dover HCR ST 7285 (11).

Charles Ives: *Piano Sonata No. 2 "Concord, Mass., 1840-1860" (Second edition 1947)*
Roberto Szidon, piano. *OGG 2530 215 (43).
With *Janice Giteck*.

11:15 Morning Reading

The Return of the Sorcerer by Clark Ashton Smith. Smith was one of a group of writers of the macabre (along with H.P. Lovecraft, Frank Belknap Long and August Derleth) who sold stories to *Weird Tales* in the '30's and '40's. This tale is an excellent example of this genre of fiction. Read by *Jerry Beach*.

12:00 New Horizons

Media and Transformation. The role of media in a changing society. The dangers of media as a cause of change versus the value of media as a catalyst for change, with *Michael Toms*, founder of the New Dimensions Foundation, interviewed by *Conrad Levasseur*.

1:00 Blank Spot Punch

Rare, new and seldom-heard, mostly improvised music.

3:00 An Earful of Smiles

Hosted by *Stan Oingovation*.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

Hosted by *Fureha Hiyati*.

8:00 World Music

With guest host *Jon Longcore*.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more.

10:15 "Not Tonight, I Have A Headache"

Sue Donati hosts another lively discussion about the delights and dilemmas of sexuality...stuff your mother probably never told you.

11:00 KPFA Evening News
Rebroadcast.

11:45 Music from the Hearts of Space

With *Timitheo* and *Annamystyq*.

3:30 am The Early Late Show

For those who must go back to their coffins when the sun rises. With *John Thrasher*.

23 Friday

6:00 am AM/FM

Kris Welch ends this week with the following advice courtesy Mark Twain: Early to rise and early to bed makes a man healthy, wealthy and dead. KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Heinrich Ignaz Franz Biber: *St. Polycarp Sonata; Sonata Violino Solo rappresentativa (Rappresentatio Avium)*. Concentus Musicus, *Telefunken SAWT 9549-8, 7537-A EX.

Jean-Baptiste Lully: *Prologue to the Opera, Alceste, ou le triomphe Les folies d'Espagne; Marche de Savoye faite par M. de Lully qui eut un present du portrait de son eltesse enrichy de diamant valent mille Louis qui lui fut port par son ambassadeur*. Oboe ensemble Michel Piguet, *EMI Odeon 063-29 080

Andre Campra: *Les fetes venetiennes (Orchestral Suite)* Collegium Aureum, *Musical Heritage Society 1681.

Hugo Distler: *Totentanz (Dance of Death)* North German Singkreis, *Musical Heritage Society 3109.

Charles Wuorinen: *Concerto for Amplified Violin*. University of Iowa Symphony Orchestra conducted by James Dixon with Paul Zukofsky, soloist. Recorded live performance Feb. 4, 1976. Morning Concert is brought to you today by *James Mitchell*.

11:15 Morning Reading

Space War Blues by Richard A. Lupoff. Intergalactic race war between the N'Haitians and the Bentfin Boomer Boys of little old N'Alabama. A funny, spaced-out space fantasy, published by Dell last summer. The author reads a selection from this strange psychedelic s-f novel.

12:00 Regular Radio!

1:00 Shoutin' Out With
Mama O'Shea

Get involved! Shout out and fight back in our common struggle. Call-ins at 848-4425, tell us how you feel about the issues.

3:00 Pig In A Pen

With *Ray Edlund*. Traditional and contemporary bluegrass and old-time music.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

Bay Area Arts. *Padraigin McGillicuddy* with KPFA film and theatre critics Victor Fascio, Irene Oppenheim and others, in a weekly arts roundup. Call-ins possible at 848-4425.

7:30 The Goon Show

Mylos Sonka introduces "Ye bandit of Sherwood Forest" from the surreal radio comedy series, *The Goon Show*.

8:00 Planet on the Table

Poetry of Nathaniel Tarn. Poet Nathaniel Tarn author of *Lyrics for the Bride of God* and *The Talking Leaves* reads his recent poetry. Produced by *Alan Soldofsky*.

8:30 1750 Arch St. Live

Stephanie Jutt, flute. William Banovetz, oboe, pianist to be announced.
G.P. Telemann: *Trio Sonata in C minor*.

Boehm: *The Grand Polonaise*.
Franck: *Sonata for flute and piano*.
Madeline Dring: *Trio for flute, oboe and piano*
Stephanie Jutt, is a native of California and a graduate of the New England Conservatory of music. She has appeared as a soloist with the Boston Pops Orchestra and as principal flutist with the Boston Opere Company, the New York City Opera. In addition, she has performed extensively as a soloist. William Banovetz is a graduate of the S.F. Conservatory of Music and principal oboist with the S.F. Ballet Orchestra. *Eva Soltes*, announcer, *Bob Shumaker*, engineer.

10:30 In The American Tree

New Writings by Poets. With *Alan Bernheimer*

11:00 KPFA Evening News
Rebroadcast.

11:45 The Cruisin' Show

Keeping the big beat alive! Rock, rhythm & blues with *Crazy Carl Stolz*.

1:30 am Bay Leaf

Jazz, blues, fusion, with *Chris Lewis*.

24 Saturday

6:00 am The Gospel Experience
Traditional and contemporary gospel music with *Emmit Powell*.

9:00 Make Way for Children
With *Darcell* and the kids.

9:45 Lemon/Aid

With *Ken McElowney* of San Francisco Consumer Action. Advice, tips and criticism.

10:00 The Car Hospital

With *Herb*. 848-4425 is the number to call if the old heap won't hop to. Free and shared advice on how to fix your car.

10:30 Through a Woman's Eye
With *Karla Tonella*.

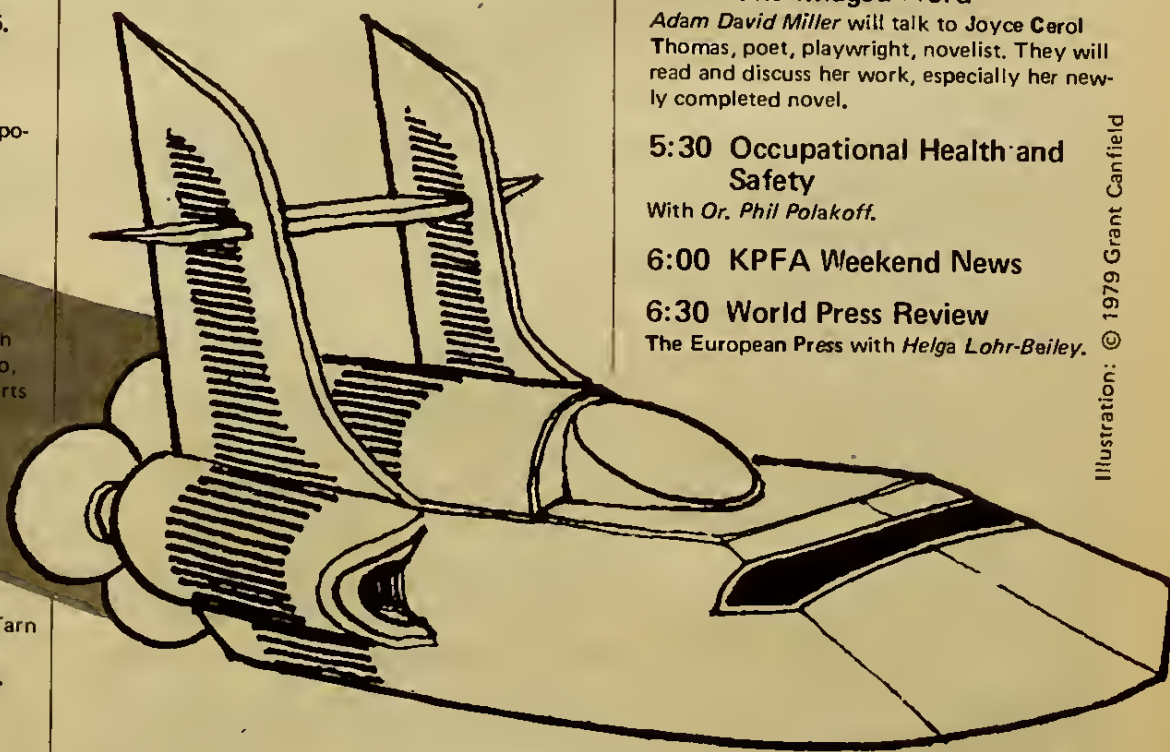
11:00 Focus on Women in Music
Canadian Women Composers. Part II. With *Janet Danielson*.

12:00 Ahora

Latin music from all parts of the Americas. News on the hour, our special features, a weekly contest and information on what's happening in the Raza community throughout the Bay Area...sobrevivimos con sabiduria y sabor...

3:00 Almost Instant Replay

Another documentary from the KPFA archives. Tune in for a program related to Black History.



Selections from "Space War Blues," a recently published novel by Richard A. Lupoff, read by the author on "The Morning Reading" Friday February 23rd at 11:15 am.

5:00 Iranian Students' Association

News and analysis of the Persian Gulf region. Presented in Farsi.

5:30 Chinese Youth Voice

Social and political issues in the U.S. and over the Chinese-American community.

6:00 KPFA Weekend News

6:30 Freedom Is A Constant Struggle

Voices of people in struggle in the community, across the nation, around the world—throughout history and now. Produced by *Barbara Lubinski* and *Heber*.

7:00 The Secret's Out

Sittin' down with *Bari Scott*.

11:00 Midnite Special LIVE

Live folk music from the KPFA studios.

1:00 am Nite Owls on Patrol
With *Julian* and *Portia*.

25 Sunday

5:00 am A Musical Offering

With *Mary Berg*. A variety of classical, contemporary and folk music of different times and places, often featuring performances recorded by KPFA & other unique recordings.

8:00 Sleepers! Awake

A bit of Sunday tradition with *Bill Sokol*.

11:00 Jazz, Blues

With *Phil Elwood* or *Chris Strachwitz*.

1:00 Across the Great Divide

Folk and popular music with *Robbie Osment*.

2:30 Contemporary Literature

Thomas Parkinson, Professor of English on the Berkeley campus, with another program discussing recent publications of poetry and prose.

3:00 Archive Theatre

William Blake: *An Island In The Moon*. A satiric drama in prose and song written about 1784 by the great English poet and painter. Original music for this production composed and conducted by *Everett C. Frost*, 1976. Technical direction and recording by *Peter E. Sutheim*. Produced at KPFA under a grant from the National Endowment for the Arts.

4:30 Rexroth: Autobiography

Kenneth Rexroth continues his current memoirs recorded at his home in Santa Barbara.

5:00 The Imaged Word

Adam David Miller will talk to *Joyce Carol Thomas*, poet, playwright, novelist. They will read and discuss her work, especially her newly completed novel.

5:30 Occupational Health and Safety

With *Dr. Phil Polakoff*.

6:00 KPFA Weekend News

6:30 World Press Review

The European Press with *Helga Lohr-Bailey*.



Richard Kvistad (2nd from left) of Kotekan, on 'The Morning Concert, Mon. Feb. 26 at 9 am.

7:00 In Your Ear

Poetry, and assorted tidbits of classical jazz performances. With John Henry, and Raymond Holbert.

8:00 Ishmael Reed/AI Young Special

The West Coast premiere of *Personal Problems*, the only soap opera conceived, directed and produced by Colored people. Book by Ishmael Reed, Steve Cannon, AI Young, Jessica Hagedorn, Jim Wright, Verta Mae Grosvenor, and Walter Cotton. Starring Walter Cotton, Verta Mae Grosvenor and Jim Wright. Music by Carmen Moore.

10:00 State of Emergency/ Prison Poetry

Powerful communications network among San Quentin, Folsom, Soledad, Tracy, Preston, Vacaville, Pleasanton, and our Free Society to work together to expose and destroy the inhuman California prison system whose budget in 1978-79 is \$5294,069,718!!! With Max Schwartz and the Freedom Collective. Call-ins at 848-4425.

10:00 KFCF: Valley Pirate Radio

Richard and crew offer music and interviews and other things. For listeners in the KFCF signal area only.

12:00 Maximum Rock and Roll

More disgusting music from this weird degeneration of punk.

1:00 am Blues In The Night

Chris Potter blends a unique variety of blues, soul and a taste of jazz until 7:00 am.

26 Monday

6:00 am Blues In the Night

Chris Potter continues.

7:00 AM/FM

With Denny. At 7:00 am begins the last full solar eclipse to be seen on the North American continent in this century. San Francisco will be treated to an 88% eclipse. The whole show will last until 9:10 am. KPFA News at 7 & 8:45; News Headlines at 8 am.

9:00 Morning Concert

Music for Percussion.

Featured guest this morning is Richard Kvistad free-lance percussionist, formerly principal percussionist with the Pittsburgh Symphony who has performed with the Blackearth Percussion Group, Kotekan, and the San Francisco Percussion Ensemble. Mr. Kvistad has had considerable experience in jazz, has studied the music of Bali, Java, and India, and is a composer and arranger of music for percussion. The program will include: Lou Harrison: *Canticle No. 3* and *Fugue for Percussion*.

John Cage: *The Perilous Night* (6th movement) and the *3rd Construction*.

Richard Kvistad: *Dreaming of Another*, and *Gending Bali*;

David Rosenthal: *Perpetual Motion*.

Jorge Rotter: *Variations for 6 Groups of Percussion*. Traditional gamelan music of Bali includes a recording made by Robert Brown of Pailtan Bali's *Gambang*. Hosted by Janice Giteck.

11:15 Morning Reading

The Night Wind by Edgar Pangborn. Closing out the Science Fiction and Fantasy Readings is a beautiful story by one of the field's less-

known masters. It tells of the coming-of-age of a boy in a post-nuclear holocaust society. Pangborn is best known for his novel *Davy*. This story is from his first posthumous collection, *Still I Persist In Wondering*, recently published by Dell. Read by Jerry Beach.

12:00 Working Women

With your host Ida Ounson.

1:00 A World Wind

Let the music heal your soul! Music of the Americas, the Caribbean, Asia and Africa. Emphasis on wimmin. With Chana Wilson.

3:00 Sing Out!

The Music of Malvina Reynolds. A look at the many different songs of Malvina Reynolds, 'The Bard of Parker Street.' Including some unusual versions of Malvina's songs from other countries, excerpts from last spring's Berkeley Community Theatre Memorial Concert, and more. Produced by Ed Schoenfeld and the Malvina Reynolds Radio Project.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

Furaha Hiyati hosts. At 7:00 pm, East Bay Beat. At 7:30 pm, The Soviet Scene, interviews, readings, whatever, and of course your phone-in questions answered. 848-4425. With William Mandel.

8:00 Evening Concert

"Stand By, Please" Oakland Symphony President and General Manager Harold Lawrence joins the programming staff of KPFA this month. Subtitled "A Producer's Look at the International Recording Scene," the monthly program will focus on conductors and soloists with whom Lawrence has collaborated during his years in the recording and orchestra fields. Among the artists to be featured are such prolific recording figures as Andre Previn, Antal Dorati and Colin Davis, as well as such relative newcomers to the recording world as the newly appointed music director of the Oakland Symphony, Calvin Simmons, who will be interviewed this evening. Lawrence will also discuss and illustrate the Mercury Recording which he produced, Tchaikovsky's rarely heard *Four Orchestral Suites*.

10:00 Talking Drums

10:15 Women's News

10:30 There Is A Woman In This Town

11:00 KPFA Evening News

Rebroadcast.

11:45 Blues By The Bay

The big city blues, the sounds of Chicago's South and West sides, Richmond and Oakland too. Down the alley music for a blue Monday and new releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs. With Tom Mazzolini.

1:30 am Our Latin Experience

Latin/Soul music with Late Night White.

27 Tuesday

6:00 am AM/FM

Kris Welch with another exercise in how to

sound cheerful, bright and witty with too little sleep and too much coffee. KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

San Francisco Chamber Music Society

The Trio Concertante, made up of Bay Area musician Laszlo Varga, cello; Daniel Kobialka, violin, and Paul Hersh, viola & piano, perform the *String Trio in C Minor, Op. 9* by Beethoven; Mendelssohn's *Piano Trio in O Minor, Op. 49* and Wayne Peterson's piano trio, *Trialogue (1976)*. This concert, the fourth in the society's 78-79 Season was recorded live on February 19, 1979. Recorded and hosted by Steve Wolfe.

9:00 KFCF: Fresno County Board of Supervisors

Live broadcast of Board meeting for listeners in the KFCF signal area only.

11:15 Morning Reading

California Now and Then (1) Fred Cody introduces and reads from the work of two historians, Carry McWilliams and John Gregory Dunn.

12:00 Better Half

Produced by the Radical Elders.

1:00 A Terrible Beauty

Celtic programming hosted by Padraigin McGillicuddy.

2:00 KFCF: Fresno County Board of Supervisors

Continued. For listeners in the KFCF signal area only.

3:00 Sounds

The wide range of Black music, past and present, in all styles. With Craig Street.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

At 7:00, The Running Journal with co-hosts Mark Jaqua and Ron Wayne. Guest: 1978 New York City and Boston Marathon champion Bill Rodgers.

7:30 KPFB: Berkeley City Council

Let's do the Brain Warp Again. Live broadcast of council meeting on KPFB, 89.3 FM in Berkeley only.

8:00 La Verdad Musical/ The Musical Truth

From Bomba to Be-Bop... from blues to Batacoda. From Mozambique to Mambo and from calypso to... the Cameroons, to Mississippi to New York City. Talking about sweet healing music, powerful magic music. With Avotcja.

10:00 Talking Drums

An informative 15 minutes of news, commentary, announcements and more.

10:15 Living On Indian Time

Native American programming.

11:00 KPFA Evening News

Rebroadcast.

11:45 Red Crystal

A musical journey through jazz, blues, rock and classical. Brought to you by Susan Sailow.

1:30 am (High) Steppin' Into Tomorrow

An invitation to go steppin' into a universe of Black music, with Nokukhanya.

28 Wednesday

6:00 am AM/FM

Kris Welch with a message at the end of February: Just think, you're another month older and what do you have to show for it? KPFA News at 7 & 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

From a Musician's Diary with Ron Erickson. Featured is Carl Ruggles' neo-romantic mas-

terpiece for orchestra, *Suntreader*, in celebration of its premiere 45 years ago on Feb. 25. We'll hear related works such as its 19th century equivalent, Brahms' First Symphony, and music by Strauss, Schoenberg, Ives, and John Becker. Ecstatic music of the kind suggested by Ayn Rand at the beginning of *Atlas Shrugged* - based on Browning's line "Suntreader, Light and Life be thine forever." It will be performed April 25-28 by the San Francisco Symphony.

11:15 Morning Reading

California Now and Then (2) Fred Cody reading from the work of Carry McWilliams and John Gregory Dunn.

12:00 Live Music from Hertz Hall

1:00 Folk Music from Near And Far Out

Gerda Daly hosts a melange of archive records, tapes, and live performers with music of all eras and cultures... from Assyria to Zamboanga.

3:00 The Reggae Experience

With Jah Scotty.

5:00 Traffic Jam

6:00 KPFA Evening News

6:45 Behind the News

A lively mix of news, features, interviews, phone-ins and special reports, immediately following the news. Hosted by Furaha Hiyati.

8:00 Music In America

"It's Country Time Tonight" as Frank Scott presents a selection of all styles of country music, including bluegrass, old-timey, C & W and more. This show will feature some of the more obscure -- but nonetheless outstanding -- recordings from the depths of Frank's collection, including such artists as James & Martha Carson, the Armstrong Twins, Flash & Whistler (!), Bill Duncan and many others.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more.

10:15 Fruit Punch: Gay Men's Radio

Interview with Vito Russo. Film critic and historian Vito Russo focuses on images of gay people on film and in society.

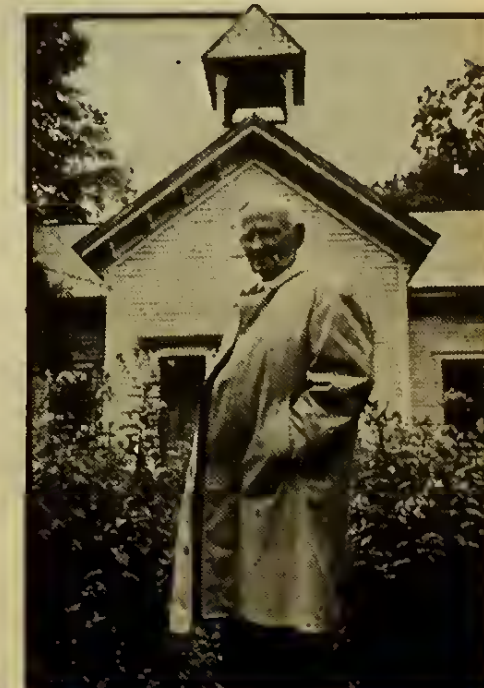
11:00 KPFA Evening News

11:45 Live from Keystone San Francisco

With your host, Late Night White.

1:30 am Beedle Um Bum

In the January *Folio*, it was mentioned that Larry read Astounding Stories under his covers, and used a ray gun. Larry now admits to putting pin-ups of Venusians on his walls.



Carl Ruggles' 'Suntreader' on 'The Morning Concert' Wed. Feb. 28 at 9:00 am.

Photo Credit: Don Hunstein

Classifieds



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